#### EVENTS OF THE THE DRAMATIC

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### NYM CRINKLE'S FEUILLETON

The Points of the Coquelin-Irving Controversy - The Unknown Quantities, Genius, Magnetism and Unconscious Art-Irving a Great Manufacturer, Conscious of Himself, His Purpose and the Means to be Employed-Materialism the Tendency of Our Times-The Contemporaneous Fetish Worship of a Negation-The Genius of Morris, Salvini, the Elder Booth, Janauschek and Forrest

NYMSDEN, July 4, 1887. "The points of difference in the Coquelin-Irving controversy, my boy," I said to Osmond Tearle, who had caught me burning my brush on an up-field which I intend to put into grass next year (there's nothing so good for clover as wood ashes)-"the points of difference may be summed up in the old words -Idealism and Realism.

"Turn and hair-split the dispute as you may, it will centre still round the unknown quantities, genius, magnetism and unconscious art-words that mean everything or nothing.

'Coquelin's whole endeavor is to show both by word of mouth and by technical demonstration the transcendent importance of art purely as art, perfected by intelligence and guided to a living purpose by a trained reason.

"Obviously, anything else than this, whether in the portrayal of Hamlet, the erection of a house, or the composition of a piece of music, is not art at all, but accident, to which we give the name of genius, whether it be epilepsy or an organized and inherited gift employed unconsciously and independent of the reason.

"I should imagine," said Osmond, holding up a leaf of skunk cabbage as a fire-screen, "that Irving in your opinion is not a genius."

"I never saw Irving do anything," I replied, "that to my eye was not the result of deliberate plan carefully worked out; and therefore I call him an artist, seeing that his plan succeeded generally."

"But not a genius?"

"No, because he would have done some things if he had been that were not in his plan and that he could not have explained on a rational line afterward. Irving, like all great manufacturers, is always entirely conscious of himself, his purpose, and all the means to be employed, and, as is usual with such artists, is inclined to believe that no other condition of art is predicable, reliable or worth talking about.

"This is the tendency of our times. Naturalism in literature has its reflection in stage realism. At the bottom of both is material-

"What would you have in stage art-

spiritualism?"

dy

for

of

on

ET,

Well, that depends on what stage art is dealing with. If it is dealing with material only, let it be materialism. It it is dealing with ideas, let it be idealized. If it is dealing with the spirit of man, let it be spiritualized."

"But the positive thought of the day," observed Osmond Tearle, brushing a cinder from his duck yest is "disinclined to accept your broad distinction between material and

"I know it," I replied. "In the domain of pseudo-science there is a great deal of what Steele Mackaye has called in his emphatic way 'Assism.' But this kind of positive thought does not go to the theatre."

"Do you mean to say that people do not go to the theatre for ideas?"

"I mean to say that if they did they would wear themselves out with disappointment. But I don't think they do. They go to the theatre for emotions, for romance; not to be instructed, but to be beguiled; not to be preached at, but to be played upon. However, the intelligent people want to be beguiled artfully and played upon by skilled players. I think you will acknowledge, if you think about it long enough, that theatrical audiences are romanticists, not realists; idealists, not materialists. It's the manager who tries to eke out paucity of idea with refulgence of material. But your Camilles and East Lynnes and Othellos and hundreds of other plays without the aid or pomp of panorama, and nobly independent of chemistry, or his-

of the salt of sentiment. "The chief advantage of Othello over Theodora is that you can play it in a barn and wring people's hearts.

tory, or facts, stay with the people by virtue

Hamlet was in dress-coats and Nineteenth century trains. The mystery of the Dane's mind and the pathos of a woman's heart defied the tailor and the machinist. If they hadn't I don't think the play would have lived. Any other supposition would be like those Millerites whose immortality depended on the cut of their shrouds. Whenever an actor reduces Hamlet to oratory we have a Lawrence Barrett. His impersonation is not unlike the sophomore address in which the object is to show the speaker, not the spoken of. When the role is made a matter of chronology, we get a Wilson Barrett, who plays the part as a geologist gathers specimens-mainly to determine the age of the strata."

"All this," said Osmond Tearle, as he wiped the perspiration from his ruddy brow, "is selfevident enough to go without saying, when the wind and smoke set this way. But I understood you to mean just now that the theatre

fair example of the contemporaneous fetish worship of a negation. Let me see you put that sort of thing on the stage and appeal to the hearts and hopes of the people with it. You see you can have a science without purpose or without an ideal, but I defy you to have an art without both. That's what Mackaye meant when he said in Buffalo that religion and art were clasped by the same invisible girdle. The fact is acting makes spiritualists or hypocrites of men who act. They must either get to believe the elemental and theistic truths upon which all art is founded, and of which it is the expression in forms of beauty, or they must continue to express with the assumption of sincerity that which they do not believe. There is no room on the stage for a negation. Fancy a painter who gave his life and technique to painting a vacuum, or proving with colors that there were no color!s"

"Scientifically," I remarked, as I assumed an oracular air-"scientifically, Genius is the unconscious expression of that which was organized by conscious effort in some progenitor. Popularly, it is a preternatural excitation or influence. In one case Rachel or Clara Morris is unwittingly voicing hereditary gifts; in the other she is wrought upon by uper-sensuous influences-to which result we give the name of inspiration. Doctors may disagree as to the genesis of genius, but no theatre-goer ever denies its existence; and no student of acting will dispute the statement that its distinguishing peculiarity is unconsciousness of means. Every artist subject to it has 'builded better than he knew,' and could no more explain his momentary exaltation or his mental processes than he could explain what made the double action of his heart. Nobody has written on the occult side "I should like," said Osmond Tearle, "if we of acting, chiefly, I suppose, because every-

only call in English ecstatic obliviousness when the effort to act suddenly ceased and he felt himself swept away by a current of actuality. He had ceased to simulate the part and had become a part of it. One of the best biographers of the elder Booth says that he always did this. Janauschek told me that once in playing Brunhilde she lost her consciousness of the theatre and audience, and when she came off at the end of the play she staggered into her dressing-room and 'came to.' I remember Forrest's last performance of Learand who that saw it can ever forget it? It was the strongest psychical exhibition I had ever witnessed. By some weird power he became Lear; he no longer acted but was acted on. The sorrows of the old King were at last not imaginary but real. The great, obdurate heart of the tragic King was melted in his own grief and the tears ran down his furrowed cheeks and he groaned and travailed in spirit under a terrible load."

Osmond Tearle threw the leaves of mint out of his empty glass into the stream, and watched them dance in circles round the smooth boul-

"They're like actors," he said; "they give us moment's refreshment and then disappear. He said this with a pathos worthy of Tupper or Stuart Robson. Then he got up.

"Do you use bone-dust or sawdust on your oats?" he asked.

"Bone dust," I replied with a smile, humoring his attempt to be agricultural. "But those are not oats, they are sunflowers; I raise them for the chickens. They make a rich, oily food tor Brahmas. You try them."

"I'm blessed if I don't," said Tearle, as he whipped the lime off his trowsers with an NYM CRINKLE.

Mr. Wilson's Operatic Interests.

"The report that I have entered into a sort of partnership arrangement with Sydney Rosenteld so far as the production of a number of his comic operas is concerned, is quite true," said Francis Wilson to a MIRROR reporter who called on him the other day as his cosy little flat on the West side; "but it will be necessary for me to go into details to show you just how we stand in the matter. In the first place, I have purchased from him outright The Oolah, a comic opera in three acts, with words by Rosenfeld and music by Lecocq. The work is derived from La Jolie Persan and other operas. I thought it a very good work, and so did Rudolph' Aronson, and the result of our opinion was that Mr. Aronson and I have entered into a contract for its production at the Casino at the termination of the run of The Marquis, which is to follow Erminie. In case The Marquis is not produced The Oolah comes next.

"The plot of the opera is founded on a pecu liar Persian marriage law which leads the characters into endless complications of a humorous nature. My character will be that of the Oolah, a Persian dignitary, the definition of whose office is given in the opera as that of a man whose profession it is to get married every day. He is a fictitious husband, who nominally marries a divorced wife by lending her his name for a given period, and then restores her to her first husband. For these services he receives a fixed sum.

"Mr. Rosenfeld has also evolved a comic opera in three acts from Frank R. Stockton's story of 'The Lady; or, The Tiger,' which he has given the same title, and I consider it the best piece of work he has ever done. Just where this opera is to be done, I don't know, but I hope the Casino will secure it. The funny cnaracter-that of the King-has been written and fitted to me by Mr. Rosenfeld and I wish that I was as sure of Heaven as I am of the success of that opera when produced. An adaptation has also been made by Mr. Rosenfeld from the French which Col. Mc-Caull will very likely produce at the Fifth Avenue Theatre in October. I also own a half interest in the work. It is called The Grand Elector, and is to be adapted to Col. McCaull's big company.

"Regarding my own future, all I can say now is that I am engaged at the Casino up to the first of next May. What I will do after that will depend entirely on circumstances. If things prosper with me I shall, with my salary, be in receipt of a comfortable income, and it will then entirely depend on certain matters whether I continue where I am or not. One thing is certain-if I do not remain at the Casino I shall start out for myself on something much larger than anything I have yet been interested in, and shall make a bid for that he was subject to moments of what I can I hope to be successful."



GRACE HAWTHORNE.

was free from the assism of materialistic thought. I don't think I quite understand what you mean by assism."

"That's because you do not keep abreast of current controversial thought. Suppose you reach over and take any of the July magazines from that stump-I always keep them handy while I work. What have you got? Ah, The Forum-that will do. You will find Grant Allen writing in that periodical on the 'Object of Life,' and concluding that life has no object. He talks about the 'old, exploded dogmatic fallacy that the universe was constructed on a plan and with a definite design, instead of being, as we now know it to be, the inevitable outcome of unconscious energies.' The we now know it to be' is assism. Dogmatism never reached such a depth before in denouncing dogmatism. It sounds like the old-time backwoods theologian, who was always hand "One of the best performances I ever saw of I in glove with the Infinite. It is, however, a to 'Genius.'"

could get somewhere out of this infernal smoke and heat, to pursue the inquiry."

I took him down the hill to a clematiscovered summer-house that stands over a bubbling ice-cold brook from the Ramapo Mountains. I sent Frank up to the house for a pitcher and bottle. We sat there on the cedar seat watching the dark swirls of the water, with here and there an undisturbed trout darting under the gnarled roots. Tearle leaned over and plucked a bunch of mint. Frank brought a cube of ice from the ice-house. A South wind swept steadily through the leaves; the brook sang a delicious rural madrigal; the vagrant bees went tuneful by. You could hear a church-clock, elfin-like, striking over in Nyack, the strokes coming mellowed up the valley on silver ripples.

"Now, then," said Tearle, "I am better able to discuss philosophy with you. Let us go back

body who undertakes to write upon it at all presupposes that he knows all about it. And to make his supposition good he has to stick to the mere mechanics and grammar of acting. But there are just as many mysteries in acting as there are in being. I have stood amazed many a time at the phenomena of unconscious cerebration in men and women who did not know the meaning of the term. And now and then I have almost been appalled to see some sudden surge of power roli up from the past and sweep over the ignorant instrument who happened to be placed for the time being in an emotional condition that gave play to all the dormant energies implanted in her by suffering ancestors. I have more than once seen an actress pass while performing into a condition of trance, and it was the late Dr. Beard's opinion that Clara Morris was always in a trance when acting. Salvini told me public favor in a new direction, and in which

### At the Theatres.

The revival of Old Bowery plays, with Old Bowery casts, is drawing good houses at the Windsor Theatre. Long before the Argo-nauts sailed away for the golden strands of the Pacific Slope, these plays were in their pristine glory at the Old Drury of America They conjure up volumes of reminiscences of the Bowery school of acting and players of the past. The deep bassos of the heavy villains and the mellow-toned ranting of the romantic heroes are still remembered by theatre-goers who were in their adolescence some forty years ago. On Monday and Tuesday evenings the romantic drama, La Tour de Nesle, was presented. The moral tone of the play, showing the corruption of the Court of France in the early part of the Fourteenth century, is almos as horribly depressing as Œdipus, the King. In fact, the heroine, Margaret of Burgundy, bears a striking analogy to the parricide King of Sophocles. La Tour de Nesle, however, is full of thrilling situations, rapid movement and fascinating mystery.

J. P. Winter, as Cap:ain Buridan, the hero, gave an excellent portrayal of the character. He read his lines with force and finish, and was highly effective in the strong dramatic scene in the last act, where he arraigns the Queen for her terrible crimes. Edmon S. Conner, one of the Old Bowery tavorites, was famo in this role in the ante-bellum days. He is still living, and enjoys his otium cum dignitate in Paterson, N. J. Mrs. W. G. Jones, as Margaret of Burgundy, was warmly welcomed Her interpretation of the character of the unfortunate Queen who was passion's slave, was effective and deeply impressive. At the close of the last act Mrs. Jones and Mr. Winter rended to an enthusiastic curtain call, and ough a speech was expected the principals simply bowed their acknowledgments. Charles ter as Count Savoissey, W. D. Murray as De Marigny, Maurice Pike as Landry, J. F. Tighe as Walter D'Auluey, Neil Gray as Philip D'Auluey and Frank Doud as Orsini were very acceptable in their respective roles, and received recognition on appearing in the first scenes. The piece concluded with a pretty Irish drama, An Irishman's Home, which was presented in an exceptionally able manner.

Erminie is the objective point of every Sum mer visitor to New York The roof-garden is always cool and comfortable, and numbers seek it in preference to going to the near-by

Minnie Maddern's engagement at the Bijou is fortuitous. Her acting in Caprice is delisly refreshing, and that the public appreciate the opportunity of witnessing the most agreeable Summer entertainment is shown by attendance, which is surprisingly large.

Our Irish Visitors have not yet concluded their stay at the Union Square Theatre. The amusement furnished by Messrs. Murray and Murphy in this piece is infectious and abun-

The Highest Bidder maintains possession of the Lyceum stage and the favor of playgoers.

Mr. Mansfield is to produce his new comedy-Monsieur, on Monday next at the Madis are. Prince Karl will be given for the last time on Saturday night.

Next week at Tony Pastor's The Electric Three Minstrels will appeal for public support.

Pirated Plays and the Pirates. In response to requests from several out-oftown managers, in one-night stands princi-pally, but which are sometimes "favored" by buccaseer travelling managers presenting copy-righted plays for a whole week at what are "panic prices," THE MIRROR presents below an alphabetical list of such dramas nd it will be kept standing in these columns or several weeks as a ready reference. The list is not complete, but it will be added to from week to week. During the Summer it may be scanned by honest managers and a great deal on avoided. Those managers who are really sincere in their desire to avoid playpirates will be benefited. As to those who are not, their excuse that they are unable, through gnorance, to discriminate between public and rivate property, will be wiped out and be no onger available. THE MIRROR also presents as complete a list of buccaneer managers and actors as it is possible to obtain. This will also added to from time to time. Here is the list of plays that unprincipled "showmen"for they are hardly worthy the title of manager -make their especial prey:

only a Farmer's Daughter.
Our Boarding-House,
Passion's Slave,
Queen's Evidence,
Queen's Evidence,
Queens,
Kosedale,
Romany Rye,
Streets of New York,
The Phoenix,
Two Orphans,
The Flirt,
The Danites,
The Flirt,
The Danites,
The Silver King,
The Gid Homestead,
The Banker's Daughter,
The Banker's Daughter,
The Wages of Sin,
The Wages of Sin,
The Pavements of Paris,
Taken from Life,
The Guv'nor,
The Guv'nor,
The World, The Guv'nor,
The World,
The Octoroon,
Under the Gaslight,
Uncle Dan'l,
Young Miss Winthrop,

s of the play-pirates

L Wilber, who generally rans two companies, and whose reperteire is almost entirely made up of atolem plays; J. Al. Sawtelle, who ranks aext is maleable knavery; Neison Comoston, a miserable spacesame of the barastormer; Harry Webber, very plausible in defense of his doings; John Negrotto, whose cheek would defedynamite; Edwin Stuart, who once had a good name; Blanch Stuart, who once had a good name; Theatre company playing in How England, the Huntley-Gilbert company playing in the Sooth, Lealing Davis, of the Basve-Davis company; T. M. Brown, of the Brown Comedy company; Fred. Pelton, of the Felton-Connier company, who "makes so bosse shout it," and says he must hote the black flag to gain a living; the Tavernier Dramatic company, now touring Michigan, and Essice Goodrich.

The foregoing list calls for a little explans tion that will be of further interest to those who desire to avoid the dealer in stolen dramas. The play '49 is sometimes given the alias of Carrots. Fogg's Ferry is at times called The Ferryman. The alias of Held by the Enemy is Held by the Foe. Jim the Penman may be sometimes called Jim the Forger. Joshua Whitcomb will occasionally pose simply as Uncle Josh. Cora Van Tassel presents a play under the title of Gyp, which is M'liss in disguise. Monte Cristo has been ladled out as Montezuma. The two words "Monte Cristo," as the title of a play, are the property of James O'Neill; also the business dialogue, etc., of what is known as the Fechter version "-that is, dramatization of Dumas' novel. "One, two, three!" and "The world is mine!" are the pivotal points. Now and again Hazel Kirke is presented as The Miller's Daughter, Hazel, etc. The Private Secretary has several aliases; sometimes it is lopped and called The Secretary. The Phoenix also has several aliases-such as Saved from the Flames, The Orange Girl, etc. The Old Homestead is now and then presented as The Homestead. Uncle Dan'l is our old friend, A Messenger from Jarvis Section, the property of Rachel McAuley, widow of the well-known comedian. Uncle Dan'l is part of the title. Jacquine is the property of Mattle Vickers and the prey of the notorious Nelson Compston, whose latest victim to "dramatic genius" is one Nellie Free. My Partner is once in awhile stupidly mangled as My Pardner. Other aliases will be exposed as they come to

All pirates do not exclusively present plays that are stolen. Many of them have good dramas of their own, and merely "heel-spetch" with the property of others-trespass to eke out a repertoire. THE MIRROR does not caution the resident manager to altogether avoid the travelling manager who deals in stolen plays. It simply gives him a list of purloined property for guidance. So long as the travelling manager presents plays that are his own or public property, he may be safely given a date. Some of these fellows are not as black as those upon whom they prey would paint them. They are imposed upon by middlemen-the most difficult fish to catch in the great dramatic sea; the fellows who swoop down upon every successful production and have it type-written in forty-eight hours. They sometimes impose upon the avowed and most unscrupulous play-pirates.

The region in which play-piracy most abounds is bounded on the north by the Lakes, on the south by Tennessee, on the east by the western border of New England, and on the west by Denver. Canada is well protected-that is, when it comes to protecting British subjects. Woe to the wight that would invade British rights within that bailiwick. But American playwrights are not protected therein-as witness the presentation of My Partner by J. H. Gilmour and of Michael Strogoff by W. H. Lytell. The former would prefer to be a romantic dramatic hero in the land of the Kanuck at starvation wages than a well-paid leading man in the States. The latter, whose birthright is north of the St. Lawrence, would or less frozen North than scintillate as a good low comedian in this warmer latitude. The radiating centre of three-fourths of play-piracy is Chicago, as it is also that of barnstorming. And barnstorming gave birth to play-piracy. They are twins-let us hope that some day they will take on the garb of twin relics.

"Alexander Beyers, of Chicago," said Louis Aldrich to a MIRROR representative, "is responsible for a good deal of the piracy that exists out West. His headquarters are, or were, at the corner of Halsted and Monroe streets, where he kept a bar and carried on his nefarious business. Bevers was formerly an obscure actor. He finds it more or less profitable to pilfer plays. He visits the theatres and takes them down. I have a list of the copyrighted pieces he sells, and they comprise the greater number of those that are given by the Western pirates. This man is the fountainhead, the source of supply, and his iniquity is even greater in my estimation than that of the rascals who buy his illegally procured MSS."

Mr. J. J. McCloskey apparently has a warm side for the pirates who appropriated his play of Kentuck and gave it such a bloodthirsty name. This is explained in the following letter:

MEW YORK, June 28, 1887.

\*\*Editor New York Mirror:

DEAR SIR:—As a good effect of your crusade against the play-pirates, they have not only handed over, through Mr. Wright Huntington, the play of Kentuck, but also music, etc. They (the rascals) implored The MIRAOR to let up, as it was impossible to escape d—d newspapers. Quite a compliment to you. Thanking Mr. Huntington for his kindness, I remain.

Yours truly, J. J. McCloskey, Dramatist. NEW YORK, June 28, 1887.

Lem. H. Wiley, the Peoria (Ill.) manager, is letting pirated plays into his house, according to a Pekin correspondent. During the week of June 20, according to our informant, The Shaughraun, Planter's Wife and Chip (probably Fogg's Ferry) were presented. Mr. Wiley is not among the managers who can plead ig- ing a good mathematical examination,

norance as an excuse. Few provincial managers are better known. He has travelled far and wide as manager of concert and other companies, and during his incumbency at Pe-oria has been especially favored by the leading organizations travelling. Manager Wiley should blow something planissimo on his longsilent cornet in the way of an explanati During the week of June 13 Maude Atkinson presented several pirated plays in Pekin.

An Ohio manager sends the following note of correction:

NORWALK, Ohio, June 98, 1887.

Editor New York Mirror:

I wish to correct the report made by your corresponders from here, in asying that the T. M. Brown Comed company played My Pardner under my management, have severed my connection with the Whittlessy Lill and in the future shall manage Gardiner's New Oper House, which will be ready to open Sept. 1.

Respectfully yours, S. S. Exyv.

#### The Matinee.

How I hate it ! The least pleasurable pleas antness of all the pleasant metropolitan pleasures. First place, it occars out of time. It's a hollow sham and a mockery, and it knows it. It draws its blinds, turns on its lights, closes its doors, and yet, here and there, through door-slit, shutter and skylight, grin whole rifts and shafts and drifts of real light, leering in, saucy in its triumphant honesty, as a handsome bootblack might ogle the painted face of my lady whose perfumed skirts whisk by his boxes.

Then the noise, you know, The street-car whistles a half tone echo to Madame Sal Volatile's most piteous shrick of appeal to her Du Heavie Villanius. Papa- Morgan's masterly fugue in G minor is treated to an impromptu concerto of "Patrick's Day in the Morning" by Celtic horns, and the bibblebabble-bubble of commerce generally, in the shape of wheels, irons, boxes, shoutings and poundings, tip-toes softly up to the ear of Professor Spirituello Theosophilus, during his intricate disquisition on the possibility of the improbable, and with all its horrible audible inaudibility halloos "rats!"

Then, again, there are so few men present, and even if they were, we should not love to see them. The time has not yet come, thank Heaven ! for the carpet knight to be a becom ing addition to any day-light amusement. The country is not in a condition to sllow very much of its bone and sinew to sit around afternoons in stalls and boxes, and talk soft nothings to many who, no doubt, have an instinctive feeling of the truth of this, even while swallowing the dose with apparent

And now comes the most unpleasant feature of the matinee. It is emphatically a ladies' show, and to it the dear things flock in bevies and covies and flocks. They just flutter in, and twitter through, and chirp by, and swoop down, which is all right; but, released from the restraint of gentlemen observers, many of these dear creatures board the matinee with all their atrocious manners, and their atrocious shooping-bags; and though block after block on the treet, or hour after hour in the home, they can exist mum as an Oxfordshire coach man, the entrance to the foyer is the signal for all the pent-up confidences of both sides, of both families, to belch forth in one uninterrupted torrent of garrulity. They make no pretence of listening, unless they happen to want to, and this is not often, and then only in the midst of a "climax" or "situation." the artistic leading up to which, or departing from, is totally lost to themselves, and spoiled for a number of the more thoughtful play-lovers.

The most painful part of this ill-timed affectation is its irrelevance and its atrocious flip pancy. Not one sentence of the vehement and earty confab that might not better be kept for the street or home. Then, too, they riddle and twist and fumble so with their glasses, fans and bags, close to one's ear, till afterward the squeak of a fan, the click of the bag-fasten, which is done and undone a dozen times in showing the different samples, the very smell of the new stiff leather is a torture to one. Would that the bag contained a hand-mirror for the ears also!

As for the beautiful music-for it is beauti ful-the poorest orchestra in the city brings to us a wealth, not only of composition, but of mechanical skill and artistic interpretation in every programme, could we but realize it.

One more tone in this discord of plan is the dmission, by complimentaries, of a number of unappreciative persons, who would not be present if compelled to pay their way. Three times at a concert in Chickering Hall recently was a nice-looking, thoughtful gentleman obliged to change his seat in order to avoid interruption. He first got in front of three young-well, clean hoodlums, that's what they were-who made no effort at undertone in their vulgar and stupid jabber, during an exquisite harp solo, calling for the closest attention of mind as well as ear from the best listeners. He was next favored by a "visiting" neighborhood. A couple from one part of the hall came to call upon his next neighbors, and leaning over the back of the seat kept up a running accompaniment to the "Adestes Fidelis" by an animated discussion as to the latter disposition of the afternoon. Two pretty young girls next made the dear man happy, one of whom brought in a sheet of algebra examples, which she proceeded with all due diligence, earnestness and voice to demonstrate to her fair companion, who, though musical enough to be able to hum most of the music through in advance of the performers, was not enough so to forego the opportunity of pass-

Not to speak of those dear little velvet-clad chaps, whose loving mammas enggest to their infant escorts, in high-pitched stage whispers, sundry kind admonitions not to "swallow that watch, dear," to keep his fast "off mamma's dress," not to whistle, as it was "very acroying"—sil of which the young V. C. C. with the most debonnair air of bland a faithful continuance in his ence and a faithful con gramme of annoyance.

FANNIE EDGAR THOMAS.

Kansas City's New Palace. "There is no doubt whatever that the Warder

Grand Opera House at Kansas City will be ready to open at the appointed time, Oct. 24." said Corydon F. Craig to a MIRROR reporter recently. "My partner, Frank C. Hamilton, writes me that there will be no difficulty, although quick work will have to be done. In order to preclude the possibility of failure, work is going on night and day, electric lights being placed on the grounds. As you know, we open the season with the Booth and Barrett combination for one week. We have also signed with the Carleton Opera company and arranged for Rice and Dixey's attractions. In fact I am progressing with my booking far beyond my expectations, and it managers here were to take a look at the picture hanging up here of the Warder, my work would be made still lighter."

As he spoke Mr. Craig pointed to the large water-color painting of his theatre hanging on the wall at the office of the New York Amuse-

ment Exchange, Broadway.

"We have a regular Summer Garden on the roof," continued Mr. Craig, "and this garden is different from all other roof-gardens in that it has a stage on which we intend to give Sum-The Summer garden is seated i exact duplicate of the orchestra floor, so that in the case of rain adjournment could be had to the lower floor. There is no doubt of our

the lower floor. There is no doubt of our getting the first-class attractions.

"We are erecting our own bill-boards all over the city, and will do our own bill-posting. We have also purchased from the Gasligh Company of the city seventy-five dismantled street lamps, and an ordinance has been passed by the City Council allowing us to use them for advertising purposes. We intend to put up a regular lamp for the purpose of advertising the theatre exclusively. About thirty-five of these lamps are on Main street."

Gossip of the Town.



This is a picture of Pauline Hall, the statuesque beauty who has reigned at the Casino for some seasons. Miss Hall's admirers are legion in private and professional life, and she holds sway by the amiability of her disposi-tion as well as the physical charms of her stage

Lew Dockstader is spending the Summer at Long Branch.

E. S. Tarr and Annie Cox have been en-gaged for We, Us & Co.

Charles) will spend the Summer in the Cat-

Mme. Herrmann, wife of the magician, ha sailed for Europe to transact business for her

Emily Kean is negotiating with Howard P. Taylor for a comedy with a view to starring in the season of '88-9.

Charles Puerner, composer of The Pyramid, has become the leader of the orchestra at the Lyceum Theatre. Blanche Moulton has been engaged for the 'villainess' in Effic Ellsler's Woman Against

Voman company. H. S. Taylor spent the 4th with his family at Ocean Grove, N. J., while E. E. Zimmer-

mann enjoyed his at Manhasset, L. I. Annie Pixley is at present in Canada. On Robert Fulford, for England on the Nevada.

J. H. Alliger has closed his Summer dranatic season at Seneca Falls, N. Y., and will give a vaudeville entertainment for a fe v

The following people have been engaged to support Jennie Yeamans in Our Jennie: John T. Burke, J. J. Macready, Collin Varry, Emily Stowe and Lizzie Masters.

The rights to The Royal Mail, a four-act melodrama by James Willing and John Doug-las, has been secured for this county by the Anglo-American Attraction Agency.

Mr. and Mrs. Charles E. Evans, Mr. and Mrs. Tony Pastor and Mr. and Mrs. Harry Mann have formed a little American colony of their own in London, and are doing the sights of the great Metropolis.

Harry Clapham, Jr., will be business man-ager of the Bryant-Richmond company in George Hoey's musical comedy. Keep It Dark. He is attending to the bookings, and his address is 32 Eagle street, Albany.

Fred. Warde's company, which began its season at the Windsor Theatre in this city on August 15, will end it at Fargo, Dakota Territory, on next Saturday, after playing almost eleven months. Mr. Warde and the entire company will return to the city at once, arriving here on next Tuesday evening.

Miss Emily Yeamans is now playing Miss Wetherell's parts in The Leather Patch and Cordelia's Aspirations, doubling them with Mrs. O'Dooley and Mrs. Lochmalier, with Mr. Harragan's company. She has given abundant satisfaction in them to both her manager and the public.

Tony Pastor, who is now over in London, cables Harry Sanderson that he will return to New York in August, with a lot of European specialty artists in tow. George W. Moore, of the Christy Minastrels, will come over as Mr. Pastor's guest, accompanying him on his Fall tour to observe the methods of American travelling companies. merican travelling companies.

The following people have been engaged by Charles L. Andrews for his Michael Strogoff company, which opens the season at Montreal on August 15. Frank Aiken, Harry Lindsey, Charles Klein, Mile. Eloise, De Lancey Barclay, Helen Jones, Wallace Hopper, the original Majiltons, Hewlette, Latte and Frank; Jessie Mackley and an Indian actress named Gowongo Mohawk. Charles H. Keeshin will continue as business manager.

Ida Waterman writes THE MIRROR that through an inadvertened she is announced as Mile. Rhea's leading lady for next season. She is Mile. Rhea's leading lady this season, but is at liberty for next. The star desired to re-engage Miss Waterman, but the latter wishes to seek another and wider fall. Miles seek another and wider field. Miss Waterman has been very successful in leading roles in the Rhea company during the season

C. B. Welles, late leading support to Lawrence Barrett, will produce next season, by arrangement with Oliver Byron, Across the Continent, Ten Thousand Miles Away, and a new play by the author of The Inside Track, Mr. Byron's latest success, but which has never been produced in this country, although it is a success of two seasons abroad. Mr. Welles is among the foremost of young leading men, and there is little doubt of his success in his new venture His season opens with Across the Atlantic-in which Mr. Welles will play the Ferret-at the National Theatre, Phila

Mr. and Mrs. Harry Phillips (Kate Castleton) are spending the Summer at their home in Oakland, Cal. They are among the few who retired from the road at the close of the past season with large profits. Many changes will be made in their Crazy Patch company the coming season. Edwin Foy has been en-John T. Kelly will be the Policeman. Lona Merville and her sister have been enaged for other parts. Altogether the com-pany will be as strong as that of last season. Next season will probably open in Minneapo-lis with Fair week.

The full roster of Harrison's Silver King company is as follows: Carl A. Haswin, Samuel H. Verney, Harry Dalton, Edward Denney, Cuthbert Cooper, George W. Larsen, Milt C. Bowers, Fred Jerome, J. G. Willett, Frank Seymour, Johnson Bryant, A. J. Craig, Richard Thornton, Marie Hilforde, Lillian Wood, Rose Adams, Jennie Oliver and Little Tonina and Lilly Adams. The executive will be George L. Harrison, manager; George W. June, advance manager; Ardennes Foster, agent, and W. C. Ross, treasurer. The seaon opens in Chicago on August 20.

A CADEMY OF MUSIC.

CORNER 14TH ST. AND IRVING PLACE. (Telephone 809 21st st.) NEW YORK. SEASON 1887 AND 1888.

New Management, New Scenery, New Properties, &c. The regular season will commence on MONDAY, Aug. 20, with a first-class attraction.

The Academy is now the best combination house in New York, and has the largest number of available seats

No pains will be spared to make this the leading house in America for first class attractions only. We are now prepared to book engagements for the season. For terms apply to A. J. MURPHY, Manager,

CASINO. Broadway and 39th Street. Saturday Matinee at s. Evenings at 8. so Cents. ADMISSION 50 Cents.

Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$18. The greatest Comic Opera success ever produced in

ERMINIE.

Chorus of 40. Orchestra of 84. Mr. Jesse Williams, Musical Director. Seats secured two weeks in advance

YCEUM THEATRE, 4th Avenue and 33d Street, Daniel Frohman
THIRD MONTH CONTINUED SUCCESS.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
With Sothern, Lemoyne, Buckstone, Pigott, Mr. and
Muss Archer, etc., etc. Curtain rises 8:30. Ends 10:30.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - Sole Manage

Evenings at 8:30, Saturday Matinee at 2. The charming comedy, MR. RICHARD MANSFIELD, PRINCE KARL

Union SQUARE THEATRE.
Under the management of J. M. HILL. MURRAY AND MURPHY

in OUR IRISH VISITORS.

Matinee Saturday.

WALLACK'S THEATRE, Broadway and 30th St. Mr. Lester Wallack, Sole Proprietor and Manager. w Mr. Lester Wallack, Sole Proprietor and Manager.
The greatest Parisian and London success, by the
McCAULL OPERA COMIQUE COMPANY.
Andre Messager's comic opera, entitled,
JACQUETTE.
English adaptation by J. Cheever Goodwin, Esq.
Orchestra, \$1 50: balcony, \$1; family circle, 50c. and 25c.
Admission, 50c. Wednesday matinee at 2.
Monday, July 11, INDIANA.

OLD LONDON. Broadway, near Astor p.

Open from 11 to 11.

REPRODUCTION OF ACTUAL HOUSES OF

"YE OLDEN TIME."

Third Month of

HERCAT

HERCAT

Table insuished Magician and Ventriloquist, from the

the distinguished Magician and Ventriloquist, from Crystal Palace, London. Promenade Concert twice daily, at 3:30 and 8. Admission, 30c.; Children, 25c.



I oftentimes think, as I sit in the auditorium of a theatre, how much more of romance and tragedy there is going on during the evening among us than on the stage. For that matter, the wildest farce that was ever presented is surpassed by the ridiculous side of real life.

Now, the first-night of Jacquette a portly woman with iron-grey hair sat half-way down the middle aisle in company with her husband. The old man was very kind in his attention: he folded her programme and regulated her opera-glass, and polished up her eye-glasses with his silk handkerchief, and drew up her wrap that it might rest comfortably on the back of her seat. In response he got a tired smile from the lady, who was evidently suffering from mental disturbance, and I happened to know of what nature.

Mrs, - had been a most devoted mother to a son and daughter. Last Summer the son, just graduated from an Eastern college with great honors, died at home under peculiarly awful circumstances, and the mother was wellnigh distracted. As the Winter came on the mother's grief seemed to increase, and Dr. Robertson ordered her away to entire change. of scene and association. The mourning family went to a hotel in Bermuda, and after seeing his wife and daughter safely settled Mr. - returned to his New York business. The bereaved mother turned with almost broken heart to the one object left her-her beloved daughter. For her husband she had never felt more than respect and affection, but she had idolized her children.

The young lady was seventeen-highly educated, beautiful in person and amiable in character. The fond mother had splendid dreams of this girl's future, for with all her attractions she also had a tremendous fortune in prospect.

The first month of their stay Mrs. noted that she saw less of the girl than usual, and asked her the cause of her frequent disappearances. She made some trivial excuse, but some chambermaid let out that Miss --- was spending a good deal of her time in out-of-the way reception-rooms and unfrequented comers of the hotel piazzas with little Juan, the clerk of the establishment. The mother was horrified; her lovely girl becoming intimate with a snuff colored Cuban hotel clerk! She decided to return at once. Much to the daughter's disgust she carried out that determination, and in the middle of Winter the Madison "at home" was opened and the young lady launched among eligible New York people. In the Spring one day a prolonged interview with the dressmaker brought suspicion once more to the motherly heart. She had confided to Dr. Robertson the reasons for her return.

Now, Dr. Robertson lives in -th street, and directly opposite is the abode of Mme. -'s dressmaker. As the doctor came out of his house one morning he saw a little insignificant fellow, as dark as a mulatto, standing by his gate piping off the house opposite, and before he entered his carriage Miss came out of Madame's, was joined by the mulatto and went off toward Fourth avenue.

"The Bermuda hotel clerk without a doubt," said the doctor to himself; and he sent up message to the girl's father to that effect. The parents were distracted, and even before the young lady reached home they had decided to take an immediate trip to Europe.

To this plan Miss - offered no opposition. Nothing was said of the discovery made, and the girl behaved in so calm and quiet a manner that the mothers mind was somewhat easy. But one week after the European project was broached Miss - did not return from some call in the neighborhood. Mrs. - was frantic. The night wore away. Mr. - was in company with detectives; the city was being searched; Dr. Robertson was rattling up and down between Twentieth and Fiftieth streets, when the earliest visit of the postman brought a letter from the petted, idolized daughter. She was married-married to the insignificant, miserable little foreign hotel clerk, and passing her honeymoon at a wretched Cuban hostelry in Hoboken.

Mrs. -- has never been out from that day till the first-night of McCaull's last opera. Then she had yielded to her husband's entreaties and the doctor's orders. A few thousand dollars left her by her grandmother and her wardrobe had been sent the toolish young woman. The hotel clerk was doing nothing

beyond smoking cigarettes and spending the money furnished by his wife. But, as ill luck would have it, they both concluded to go to Wallack's for the premier representation of Jacquette.

The sorely afflicted Mrs. - was hardly settled in her seat when a tall, graceful figure swept down the aisle, followed by as wretched a bit of smoked beef as ever left the Island of Cuba; and Mrs. - fell up against her husband, nearly fainting. When Mrs. Juan sat down she saw her mother, and a supercilious stare was all she vouchsafed the old folks. sat and watched the quartet. Seventeen years of idolatrous care were forgotten; the weary, anxious face of the mother, who had watched her from the cradle, whose gentle smile had met her thousands of times, whose ministering hands had unceasingly fondled her, whose loving breast had pillowed her little head through nights of childish suffering, and had at all times been the sanctuary to which she brought the joys and sorrows of girlhood-this face was to the daughter the same as any other woman's in the audience.

Any old, bald-headed man was as much to Mrs. Juan as that careworn father whose pursestrings had been always loosened at her extravagant demands; who had only lived to gratify her wishes. She turned to the mucky little man beside her and evidently told him her parents were in the theatre, for he twisted his feeble moustache with a hand decorated with his wife's thousand-dollar solitaire, the old man's present to her on her last birthday.

I got a friend behind me to pat the Gusher on the back (on that spot Bill Nye says "no human hand can reach"), and congratulate her that by the death or ingratitude of children her fond heart will never more be wrung.

On that same night the Gusher exchanged signals with a lady friend as she entered the house. She has known her a long time, and rather intimately. The friend is a woman of ordinary intelligence, of more than ordinary cheerfulness, of affectionate, companionable disposition. When the Gusher first knew her she had a husband, about as selfish and exacting as the usual thing, but rather more demonstrative than such cattle. His incoming and his outgoing was punctuated by fervent kisses; his arms were continually around her; she would sit on his lap for hours. And the number of pet words and caressing epithets he bestowed upon her is past my remembrance. I was in his house when he came home from a few days' trip away, and as he clasped her fondly in his arms he exclaimed:

"Never again do I go anywhere withou you, my angel! Everything reminds me of you in absence and makes me miserable. How love you, my precious wife! There was a shade of distrust in your dear letter that tortured me. Has that Gusher been saying anything to you of -? Why, my darling, all the women I ever knew led up to you. It was some resemblance to my ideal that took my passing fancy; but in you the best of all unite you queen of women!"

I let a little admonitory cough that he might know there were ladies present. I went to my bed that night wishing there were enough such men to go round.

My friend was devoted to that man; to study his comfort, to minister to his whims, was her sole occupation. I never saw a greater abnegation of self. She shut her eves resolutely when some infernal instance of his intolerable conceit and selfishness came up, and she used the magnifying glass of love and the telescope of affection to contemplate his cleverness, his faithfulness and his general conduct.

But one day he was badly found outawfully discovered. She went to bed as sick with the chapter of revelation as she could have been with the small-pox. Her disease was something like the small-pox, inasmuch as she came out of it pitted somewhat, but entirely free from the humors and eruptions and bad blood that had embittered her life; for she left him, and in leaving him left as many physical allments, mental disturbances and criminal instincts as a patient discharged from Blackwell's Island does. Now, here they both sat that Monday night, one in one part of the room, the other in another, but in full view of each other. I looked at 'em and wondered if their pulses stirred at recollection of the time when the spell was on 'em; when they couldn't sleep save in each other's arms; when all the blueness of the sky depended on the love-light in their eyes; when all the greenness of the earth depended on the sweetness of each other's smiles; when all the joy of living was ringed in the circle made by their clasped hands. Heavens! they hate each other cordially, I suppose. She hates him for his not being what she thought he was; and he, her, for having found out what he was.

- -So I got my accommodating friend behind to pat me on the back again, and extend congratulations to me that though I may miss some few little things belonging to the married condition, the bitterness of betraged trust, the pangs of jealousy, and the dark hours of discovered unworthiness will never be mine. A nice fat untouzled pillow is a much better thing to contemplate when you wake up in the night than the head of a man who may be dreaming of some other woman,

Then, as I thought all my thinks about this

suddenly came on a face that had its interest and its bit of history for me.

Years and years ago we were boy and girl together, and the best possible friends. He was of a studious, quiet nature, never robust in physique, never overflowing with health or happiness; a cynical, timid man, hedged about with a wholesome fear of the world's opinions and a holy horror of Mrs. Grundy. At every corner of this man's nature he met his opposite in the Gusher, and naturally they got on together, since they held some things in common-their love of books, their appreciation of cleverness in all shapes and a certain careless generosity that made the doing for somebody pleasure for each.

There were cessations of this comeradeship covering years, but no diminution of the friendship, and when, after a long season of silence, the thread of unbroken regard was taken up, your Gusher was heartily glad. There was a pleasant, restful feeling in the society of the old, old friend, (just such a pleasure as I feel in the companionship of the lady I was with when I looked at him the other night-dear Mme. Ponisi). It was nice to have chats about new books; it was pleasant to talk about old times. The week was all the better for a couple of quiet evenings passed together.

Now, in the whole extent of my life, covering an acquaintance with all sorts and conditions of people. I have never met and suffered from but two treacherous women in that notoriously untrustworthy sex. One of these was wrongfully receiving my friendship a few years ago, and one day I introduced my good old life-long friend. From that hour I never even heard from him. Of course, some explanation was demanded and received. A very weak effort was made to conceal the source from which the poison reached my gullible friend; but all the same I knew very well where to locate the blame, and that I have located it some of the precious bad luck attending the immediate past can attest.

Well, a few weeks ago a suburban paper had an item concerning the approaching mar riage of this man upon whom I looked at Wallack's and this woman that I haven't looked at iu many moons. Great Cain! I can imagine the horror of this staid old lad as he sees that paragraph.

So you see, after hearing of all the tragedy, comedy and farce I found on just one evening in one audience, I am justified in saving the plays on the stage can't approach the plays among the people, and it's the pieces performed before, not behind, the footlights that most amuse your GIDDY GUSHER.

### Results of an Honest Policy.

In a recent number of the Journalist, a bright weekly devoted to newspaper interests, there appeared an article on dramatic journalism in which the following singular statement occurred: "The advisability of stopping a dramatic paper during the Summer would never be questioned by one outside the journalistic pale. Its readers are away, and there is mighty little to write about. The papers which do drag along during the Summer do so at a loss, and they are undeniably stupid, not from a lack of brains, but from an absolute dearth of subjects."

It need scarcely be said that these remarks, so far as THE MIRROR is concerned, are false and foolish. The editor of the Journalist, if we mistake not, obtained his ideas of dramatic journalism from a whilom connection with a guerilla sheet that long since gave up the ghost and with its disreputable editor and dishonest career faded quickly into oblivion. THE MIRROR has as many readers in Summer as in Winter, for whether the profession are at work or at play they cannot do without it. It does not, in the hot months, "drag along at a of the year, it booms along at a profit. Reference to THE MIRROR'S live business department is an easy and conclusive method of proving this fact. Moreover, its reading columns filled by the cleverest and most skillful writers on dramatic topics in the world, she w neither dearth of subjects nor brains, for of the former as well as the latter we find the same abundance in July as in January.

The problem the Editor has to solve is not how to get, but where to put, all the interesting and timely matter that each week brings forth.

Some of our contemporaries, we regret to see, are less fortunate. One feverishly casts off several pages and comes out in a state of naked inanity, much as a fugitive prisoner strips off his stripes and his shirt in the vain hope of easing his flight and escaping his swift pursuers. Another makes a brave attempt to avoid sunstroke by venturing forth only once month instead of once a week as formerly. A third and fourth were quietly coffined and buried with indecent haste some weeks ago.

THE MIRROR really regrets that it has no rival. It would welcome honest and respectable competition. Its position is too well assured to warrant ungenerous antagonism to any journal that with equal dignity, ability and good principle would serve as a chronicle, critic and exponent of the American stage and its people. But the puny barnacles that have fastened themselves on the good old dramatic ship are only worth scraping off. They merely serve to retard her steady progress and to give her an unclean, neglected appearance.

The business department of this journal, like its editorial department, has always been conducted on the highest principles. There is a pair I have been discussing, to my surprise i distinct line drawn between the office and the

editorial rooms. There is not a man or woman in the entire dramatic profession that patronizes our advertising columns because he or she is afraid of unpleasant consequences in case of a failure to do so. It was different when the Editor of THE MIRROR entered the field a number of years ago. He found a ruffian with a club in his hand, swinging it over the heads of defenceless and completely terrorized professionals, who were only too glad to pay tribute to the. scoundrel in order to escape his vicious mendacity and abuse. He was given rope enough and in time he hanged himself by the noose which THE MIRROR rove at the end of it. Then this paper set to work to teach actors, actresses and managers that it was a true friend and counsellor, recognizing the inalienable rights of private character and respecting them sacredly. This was a nove sort of dramatic newspaper for the profession, who found in it not only a conscientious organ but a medium of fast-increasing influence. They knew that they were free from danger whether they advertised in it or not, and they oon learned that their advertisements were not wanted except when they found it advantageous to put them in. On this score THE MIRROR has been, is and always will be absolutely independent. For those that advertising will benefit it is the only medium in this country. It always gives value for value received.

In THE MIRROR counting-room several rules are strictly and invariably followed. We have one set of advertising-rates and they are never "cut" or altered to suit anybody. We would rather sacrifice any amount of business than discriminate unjustly in favor of anybody. Every advertiser has equal rights, and each can be assured that he is paying no more and no less proportionately for his announcements than any one else. Our rates are reasonable and our patrons universally express their satisfaction with them and with the results obtained by the use of our columns.

Aside from its refusal to scandalize public people, THE MIRROR differs in other important respects from most of the daily and weekly papers. One of these is its rule against admitting advertisements to the reading columns in the guise of spontaneous paragraphs, interviews or descriptive paragraphs. We do do not cheat our readers with "Sol Pringles" or triple asterisks-every line that we print for perusal is genuine and there has never been one dollar taken over the counter for anything that was not an open and above-board advertisement. We choose our own subjects to submit to our clientage, and we have never permitted the prevailing species of "reading notice" fraud to debase our pages or insult our readers. When a "reading notice" is sent in it is set in nonparell, headed with a line of type that distinguishes it from our local matter, is supplemented by the significant Italic mark " com ," and can in no way be mistaken for anything but what it really is-an advertisement.

We are perfectly aware that in this, as in many other features of doing business, we are opposed to the modern tendency of journalism, which is money-grubbing at the expense of editorial honor and independence; but we prefer to be different from other papers in all things where matters of good principle and uncompromising honesty are involved. Furthermore-and this is a secondery, albeit a gratifying consideration-we had that unrelaxing adherence to these views meets with general appreciation. THE MIRROR, its readers and advertisers alike profiting by it.

Not a day passes that we do not receive tes timony to the wide influence and great efficacy of THE MIRROR as a theatrical advertising

Following we quote a few recent specimen statements voluntarily and casually made to loss"-on the contrary, now, as at all seasons our business manager, clerks and reporters by patrons:

"One insertion of my card," said John W. Palmoni, manager of Louise Pomeroy, "asking managers for open time brought offers suficient to book nearly my whole route for next

"THE MIRROR is the paper for first-class theatrical advertising, I have learned by experience," said G. E. Blanchett, manager of C. J. Whitney's enterprises.

"I receive from fifty to seventy-five per cent. more responses to my advertisement in THE MIRROR than any other," remarked C. Lawrence Barry, manager of Augusta S. Van Doren.

"All managers carefully examine THE MIR-ROR business columns," said P. H. Lehnen, who manages theatres in Chicago, Rochester and Syracuse. "It is the paper, I find, to advertise in."

"I have derived great benefit from advertising in THE MIRROR," said S. P. Norman, late of the Margaret Mather company. "THE MIRROR stands first and foremost as

an advertising medium," said A. Roemer, the Union Square costumer. "The value of THE MIRROR for communi-

cating with managers cannot be overestimated," said Sybil Johnstone. "We find THE MIRROR of great service,"

said the manager of Richardson and Foos' printing establishment.

"Our firm would not miss an insertion of our card for a good deal more than its cost," observed N. Helmer, of Helmer and Leitz, the wig-makers.

"Your rates seem somewhat high," writes an out-of-town advertiser, "but I find, after all, that THE MIRROR is the cheapest paper to

advertise in, as I always get what I is read by the right people. One look over the columns of fresh adve week to understand what managers as think of THE MIRROR'S usefulness. He undoubtedly the largest circulation of dramatic paper in the world it, of e easily leads the van as an advertising medi-

"Continue my subscription of co writes C. J. Whitney. "I could not live with out THE MIRROR."

"I have received many offers of engament throught the agency of my card in THE MIRROR." said Amy Ames.

Jacob Litt, of the firm of Litt and Davis. said on Tuesday: "I consider that THE MIRE ROR about covers the entire dramatic field, as far as advertising goes. My advertisement in last week's issue has brought me over two hundred answers. If a man has a good thing he should advertise it in a good paper. I did

"I have always found THE MIRROR a excellent advertising medium," said Al. Hayman to a reporter, "and whenever there is anything that needs to be advertised to the theatrical profession, I invariably use that medium-would not dream of doing otherwise. The expenditure is insignificant compared with the returns."

"For me there is no means of knowing what returns I get for advertising in any paper," said Mr. Hawthorne, the cost but I do know that the profession know the my advertisement is in THE MIRROR, and that when they want to know my address they lo it up. I would never think of withdrawing my advertisement in THE MIRROR."

"I am about as steady a patron of THE MIRROR advertising columns as any one elsa," said A. L. Erlanger, "and whenever I want to make an announcement its counting-rois my objective point. I've always been wall repaid for the outlay."

"THE MIRROR is the best theatrical paper in America," said Harry Greenwall, "a find that it amply repays me to advertise in it. Everybody reads it, and naturally everybo sees your advertisement. Not alone the the atrical profession, but people outside the charmed circle, read it. Down in our country lots of people who have nothing to do with stage subscribe for it, and every hotel has it, I don't believe there's a single cross-road town in the entire State of Texas that THE MIR-ROR doesn't reach regularly."

W. P. G. Shanks' Latest Out-of-Town L. There are very few of the dramatic critics on reputable papers who obtain money illegitimately for criticisms. The critics of the World, Times, Tri Peet, Suss or Star would resent any appretion by a manager for a favorable notice than legitimate grounds. There is one dra "I'm Misson which will not allow a paits columns under any consideration. At there are small-fry writers on some of the shand others on the small fry of papers not beg, borrow and biackmail whenever the fecomes along. Occasionally they have the interacten an unfavorable notice, but the wiss laugh at them, and the foolish are them, and the foolish only one dramatic. truined if his true character should be ta stead of resenting this paragraph he managers as descriptive of himself and well as his methods. One or two years

—"W. J. Scanlan will open his seastreet Theatre, San Francisco, on August Mirmon reporter. "The company will! August 15 With two exceptions—Kity Thaddeus Shine—it will be the same as shall leave for San Francisco on August 16 the properties by freight and at seams I am saving all the extra freight and bay From Boston on to San Francisco, the his From Boston on to San Francisco, the his

## PROVINCIAL

It was padded.

So were the girls, probably.

But I am wandering.
I am sot going to pitch into Arcadia. I am only wondering how such pieces get and keep their standing. I am not hypercritical, and I am not a pessimist.

All the same Arcadia is rabbish.

But Mus Kimball has made out of it all that is possib a, and, is fact, that is more than I could have supposed even probable. She has a clever co is support of Corinne, and an evening of enjoyment can be had by attending the performance.

Corinne and an evening of enjoyment can be had by attending the performance.

Corinne sings well in a fair contralto voica, and acts in a way to exptivate her audience, even though she never seems to forget that she is Corinne. For an affair like Arcadia, I am not sure but that is the best thing to be doose. She is bright, prutty and pisquante, and pleases the average audience from her simple personality. Her dancing of the Highland sword dance was graceful and pretty; and, though I saw it on Saturday afternooe, when it was very hot, she did not shirter or slight the dance a particularly. The audience appliesded liberally, but, for a wonder, did not insist on an encountre and an aparticularly lively one, with a faisetto voice of wonderful power and scope. The co. comprises Gilberto Learneck as Bulbul, Francesca Redding as Little Sallie Waters, James Starges as Pogowog, and Miss Kimball as Trumpetta, in addition to Corinne as Tom-

sings, "Where Art Thou Now, My Beloved?"
dilian Conway and: such a success in the
better days of Evangeline.
ral Amszon March at the close of the spectaveryhody home happy,
led to remark, what is high art compared to

nee, ook, supported by Davesport Bebus, apg the week at the Bijou Theatre is Ireland
sirly good Irish play of to-day, with the
st of eviction, etc. Miss Arnot's Judy
a excellent bit of acting, well sustained
sustand of being tained with caricature,
senior Irish pathon and humor as they were

### PHILADELPHIA.

PHILADELPHIA.

them up in the mountains, gathering flowers, to pure spring water and indulging in delicious or a few days I have been a gentleman of underwalth and elegant leisure. I have desceeded mountain-tope misus the wealth, minus the Still, my heliday is not quite over, for this is less Fourth of July, and as soon as I have desceeded mountain-tope misus the wealth, minus the Still, my heliday is not quite over, for this is less Fourth of July, and as soon as I have dishes Fourth of July, and as soon as I have dishes for the servery short on pixel to the grand in landspeadence Square, to catch inspiration is landspeadence Square, to catch inspiration as hands, to gaze upon the searning hallooms and ante and aliced pineapple. The Mayor has forms, along with the rest of my fallow-citizens, to flagers with fire-cracker; but I shall go some-sud shoot, and inflict upon unveils some mild instituted to recall the merry days of youth.

Central Thesire has at last closed its doors for son, to reopen early in August. Sheridau and Weber and Fields' Comedy co. having been the rections.

## CLEVELAND.

Sing terms the management of the house with a co. of "Summer actors." headed by Lonis H. Haywood, who played the mock heavy villein in Aladdin at the Park. The Iros will, presumably Hazel Kirke, and Our Country Counin is the bill announced.

At Draw's Dime Museum, Carl, lightning carbon and landscape painter; the Engle apostolic, musical and serronomical clock; Corn and James Nesbitt, Tom and Lottle Granger, J. J. Sweeney, Lottle Arlington and the Glesson children on the slack-wire are new. Joseph Frank, last-year manager of the Cleveland, writes me that he has bought the late Salmi Morse's play, the the Vellowstone, and will put it on the road in spectatular form sent season. Joe writes that Zozy will be a geogeous affair this season.

Manager H. R. Jacobs is in town to arrange for the proposed major this cators.

Manager H. R. Jacobs is in town to arrange for the "proposed majorwante in the interior of the Cleveland Theatre. Next season's bookings are first-class, yet "goomlar prises!" will be maintained.

Ed. Manning, of this city, will be with Sweatnam, Fagan and Rice's Ministrain next season on the end.

Floy Crowell, the well known star actres, is shortly expected to arrive at her home in this city from the East. She will remain in this city mill her season opens.

Golden Hair and the Three Bears, a comic operatta.

opens.

Golden Hair and the Three Bears, a comic operetta,
was creditably done at the Park the last three nights in
this week, with amateur talent for the benefit of a local

harity.

Charles F. Lang, of this city, is singing at Denver his Summer with the Adelnide Randall co. He has accepted an engagement with them sext season.

Maurice Weidenthal, a newspaper writer of this city, has sold a three-act comedy drama to Marguerite Fish, the southerthe, who writes that she is greatly pleased with it. It may be called Diana's Lovers, but this is seat cortain.

## CINCINNATI.

CINCINNATI.

The MacCollin Opera co. presented The Mikado in excellent style last week, MacCollin's Ko Ko and Frances Hollin' Yum-Yum being the bright particular features. Beginning 5 the Merry War will be produced with MacCollin as Balthasar Groot and Adele Puerari as Violetta. The Beggar Student is underlined.

The present week will mark the close of a very successful season at Harris' Museum, and to the energetic efforts of business manager Charley Oggood is such outcome attributable. The Kernells in their skit, Two Fine Ducks, were liberally patronized, and while horse-play figures largely in the entertainment there is no question as to the ability of the joint stars. This week the sensational drama, Under the Lash.

Eather Lyons, a local star, will begin her season at Hillshoro, Ohio, on August 1, opening in The French Spy.

Hillsboro, Ohio, on August 1, opening in James Hutton Spy.

The new drop curtain being painted by James Hutton for Havlin's Theatre represents a German hamlet situated among the mountains, with a little stream runaing down into the foreground. The curtain will be campleted y.

Manager Collins, of Coney Island, will entertain the framenters of that delightful resort 4 with concerts by

bland 7.

Manager Collins, of Coney Island, will entertain the frequenters of that delightful resort 4 with concerts by the Cheianati Orchestra, boat racing, balloon ascenish y Mesra. Williams and Young, winding up with a liberal display of fireworks.

Manager James E. Fennessy has returned from a brief visit to Mount Clemens. Mich.

Rome under Nero will be presented at the Union all Park, August 1, by the Geder of Cincinnatus, and a production is promis d in a style that will eclipse it season's presentation of the Fall of Babylon.

#### SAN FRANCISCO.

Langtry is the talk of the hour; but before I talk of her an hour let us see how the Triscan theatren fared last week. All did well but the Baldwin. Easersida du not draw. Gas Williams, next to Harbor Lights, is piaying One of the Finest engavements ever known to the Alexan. In seeahing of it and the star, George Barnes calls it "The manner, not the matter." It is no trick at all to make an andience roar if you understand how to do it. There is not much required in the lines offered. The whole secret lies in the manner in which the ilenderest text is presented. Williams has the knack of forcing the laughing, and you will see people holding their sides at what he calls fan, which, if spoken by another, would not cause the listener to crack a smile. It was difficult to find where the laugh came in, in One of the Finest, but it came all the name when the Gorman policemens, in the person of Williams, invited it, and it will be equally ready, no doubt, to meet the Captain in John Mishler, the third of the Dutch comedies to take the stage this week.

The Chimes of Normandy has created quite a diversity of opinion regarding the merits and dimerits of the new people at the Tivoli, some preferring Belle Thorare's Serpolette, others Miss Laura Clement's Germainee. All the same the houses have continued so large that the Krellings have decided to keep it an another week, regardless of the fact that She is now ready.

large that the Krellings have decided to keep it an anoscher week, regardless of the fact that She is now ready.

Den Suilly goes forth after his two weeks' engagement at the Bush with considerable California coin, while W. J. Ollmore's Devil's Auction has only just come for some. The initial performance was witnessed last night by a packed auditorium. Mr. Gardiner brought this attraction to the Bush nearly four years ago, when he had a prosperous season, afterward taking it over to the Grand Opera House at popular figures and repeated the prosperity. It is an attractive thing, fall of light and color and picturesque to a degree Martinetti is responsible for much of the heavity and action of Devil's Auction, and his name revives memories of the old time successes of the Ravels and the Martinellia.

Mrs. Langtry opened at the Baldwin last night in Lady of Lyons, cast as follows: Claude Melsotte, Charles Goghian; Colonel Damas (afterwards General), Fred A. Rverill; Beauseaut, Joseph Carne; Glavis, S. J. Brewn, M. Deschappelles, M. A. Wesser, Landbord of "The Golden Lion." G. Rasemond; Gaspar, Herbert Achburst; First Officer, Mr. Henderson; Second Officer, Mr. Liapew: Madame Deschappelles, C. Calvert; Wildew Melsotte, Kate Fattison; Fauline Deschappelles, Mrs. Langtry. The play will be kept on first half of the week and the latter part will be devoted to A Wife's Feril. The house last night was large and well pleased.

The schematch borses at the California have made a decided hit. The court access as played by them, with a donkey for witness and a jack for indge, is really great.

Manager H. C. Wyatt, of the Grand Opera House.

Los Asgeles, is is 'Frisco and has booked Held by the Remy, Langtry, Lonis Harrison and The Devil's Auction.

In the Chimes of Normandy at the Tivoli the chorus is to be complimented for its good singing.

In humanity Charles Bowser plays the Irishman and Louise Dillion a Yaskee girl.

Gus Williams leaves for the East as soon as his season closes at the Alexars, which will be on July 9.

Poor Joe Krelling is dead. These are to me the saddest words; I ever wrote. His death, while not unexpected, is hard to realize. My social and business relationship with him was of an intimate nature. A look late his composition revealed a man of superior education, a delightful companion of quick intellect, a true and pure character, and a stausch friend. Through his illaess he bore has suffering without complaint. His was a gentle nature, but firm in convictions, exacting that same faithfulness in obligations due him which he willingly gave in his engagements with others. A most capable business intellect, as fully conversant with the affairs of his great furniture factory or the salesrooms as he was in the translation or the adaptation of operas or dramas, or as stage mananger at the Tivoli. A devoced father, careful and tender husband. Only thirty-two organs old, survived by mother, father, brothers, his wonng wife and two little boys, one and three years old.

Alfred Hayman returned to the city last Saurday from Los Angeles.

Imre Kiralfy will bring his new ballet to the California in December.

Edwin Thorne's new play, A House Built on Sand

twenty-five miles southeast of Santa Ana, Southern California.

During the last two months we have had produced in San Francisco William Gillette's three plays, Held by the Enemy, The Professor and Emeralda.

Harry Gates has entirely recovered from his late illness. He is quite an arti t, and employed the time he was compelled to remain as home in painting land-scapes and other views.

Samuel W. Keene, now playing with Harbor Lights, will leave that co. at the end of the present tour to become a member of the editorial staff of the San Diego Union.

Owing to the death of Joseph Kreling Sunday morning, the Tivoli closes until s.

It is said that Mrs. J. W. Mackay has taken a great fancy to Hearie Louise Bascom, a bright young California actress, and at a reception of her's lately the young lady appeared in the balcony scene from Romeo and Juliet, and made a decided impression, for which she was liberally rewarded by her hoatess.

Boucicault's season begins here in August—his support an Eastern co. He opens in a new play.

The Japanese troupe under the management of Alf. Ellinghouse has been meeting with success in the South.

Illness causes Irving Bishop to cancel his Friscan.

The Japanese troupe under the management of Alf. Ellinghouse has been meeting with success in the South.

Illness causes Irving Bishop to cancel his Friscan date. This is well at present, and will give him a little time to study the outlook here before he re-engages. Louis Hoemier is out with the Harbor Lights co.

Kate Castleton and Harry Phillips came over from Castleton Manor to see Gus Williams last night.

Gus Williams must smile when he compares his present reception with the one he got on his former visit.

Edwin Gray has made a great success of his comedy parts with Gus Williams at the Alcasar.

The Alcasar management expect to produce, among other new plays, The Golden Giant, for it has the exclusive Coast right.

Imogene Eberle has returned from Portland, where she has been quite ill.

The Call has this item regarding the late Florence when he compared the service of the compares had a warm and merry welcome by his numerous New York friends on his return from Europe, notwithstanding he was recently blackhalled at the Union Cluo. The club managers had a perfect right to choose their own members, saws an exchange discussing the subject, but they exceed that right when they declare that they want no actors in the club. Lester Wallack is a member of the Union. Do the managers explain this, as John Brougham explained Wallack was a famous tragedian, and he was a Union Club member. On the list are the Vanderbilts, who own a theatre; Edgar Fawcett, who writes playe; Wright Sanford, who associates immediately with actors, and Fred. Gebhard, who is engaged to marry an actress. Would the Union Club managers undertake to exclude Edwin Booth, Lawrence Barrett and Joseph Jefferson if they applied for election? Of course the line must be drawn somewhere, but upon what principle is it drawn at Lester Wallack?"

Heid by the Enemy has a special Pullman sleeper in which to travel to and from Los Angeles. The play opened there last night and the co. will reside in the car all the week.

Frank Mayo has a brother-in-law il

Frank Mayo nas a discher frank Mayo nas a discher at the County Hospital. His name is Edward Bryan.

Managers Osbourne and Stockwell have about decided to make a tour of British Columbia, Oregon, Montana, Utah and Southern California, which will last until their regular season opens at the Alcazar.

It is said that beautiful Alice Dunning Lingard will make a farewell tour of America in her new play, Sister Mary.

Kate Denin Wilson made her last appearance here as Mrs. Rodgers in Esmeralda, and it may be a long time before we see her again.

Skapped and Frying-Pun, and Scott Cooper will play Thompson's parts.

Manager H. S. Church's stack senson at the Clusic Opera House, Sagramento, brgins no I year p. Legan Paul has accepted as engagement to play comedy roles. On July 12 we are to have Edward Harragan's New York Comedy co. at the Blush Street Theatre.

The San Francisco Ledge, B. F. O. E., on less Thursday brought the remains of Charles Crape, who died last week near Monterey, to this city for burial.

When William Romany assumed the management of W. E. Sheridan in this city in January, 1885, for an Eastern tour, he induced the tragedian to become a member of Spartan Lodge, A. O. U. W. By the death of the tragedian his widow (Louise Davenport) will receive \$6,000 from the Lodge. A. O. U. W. By the death of the tragedian his widow (Louise Davenport) will receive \$6,000 from the Lodge. A. A Eastern manager has instructed Mr. Nannary to communicate with him immediately on the arrival of Mrs. Sheridan from Australia, as he has an important business proposition to make her.

Gustav Walter and co. will not open the new Orpheum Cluster Walter and co. will not open the new Orpheum

ration as the mass an important senses proposed to make her.

Gustaw Walter and co, will not open the new Orpheum until next Thursday night, June 20.

She will be put on at the Tivoli next week. William West, formerly of the Ford Opera co., will play Leo, the haritone part. Laura Clement, who has made a decided hit as Germaine, in the Chimes, will play Eustant The rest of the principals will include James O. Barrows as Holly, the Babcoo; Ed. Strevens as the Irishman (an introduced character), H. W. Frillman as Mohammed, M. Cornell as Builall, and Arthur Messmer in a strong tenor role. The orchestration, by W. W. Furst, is said to be the work of a master hand, and all will create a seasation.

In One of the Finest Fanny Bowman played Kate Mishler and made a very pleasing impression. Manager Al. Hayman is expected home , July 11, the opening night of Humanity. W. Cal Owens has joined the Edmonds-Cooper co.

Manager Al. Hayman is espected home; July 11, the opening night of Humanity.

W. Cal Owens has joined the Edmonds-Cooper co. He in the late John E. Owens' nephew.

Our Minnie Young has a part in Humanity.

Viola Allen has been offered a benefit at the Baldwin, but the lady, while appreciating the complinent, is said to consider her present income quite sufficient.

Annie Blanche, who played the part of Kate in Esmeralda, has been retained for Humanity.

Williams Gillette has been taking his morning exercise on his bicycle, in and around Golden Gate Park.

Proprietor W. J. Gilmore, of The Devil's Auction, arrived last Tuesday, and was delighted at the splendid manner in which his co. was received last night.

Sam Harrison left for Loa Angeles Saturday to make arrangements for his brother Louis' co. which opens there on the Giorious Fourth.

Ten years have elapsed since Charles Coghlan played here. Solomon Isaacs and little Jakey went to the play. In order to economize Jakey was sent to the gallery while his father purchased an orchestra seat. During an interval the old gentleman looks up, sees Jakey while his father purchased an orchestra seat. During an interval the old gentleman looks up, sees Jakey hanging over the gallery rail rather much and shouts: "My gracious, don't fall down, Jakey, it will cost a dollar and a halluf."

Pretty Viola Esmeralda Allen is a better actress than last time she came, but she will persist in turning the spinning wheel the woog way in the first act.

### CHICAGO.

CHICAGO.

The Daly co. in Taming of the Shrew has had a succession of good houses at Hooley's. Some of the hot nights there was a falling off in the attendance, but the average has been excellent. This is the last week of engagement, and A Night Off will constitute the bill for the first three nights and then the Country (if will close the visit of this superb organization. Dixey, in Adonis, will begin a Summer season at this house 10.

The Palmer co. in Saints and Sinners did a fair business the past week, but there has been plenty of room in McVicker's Theatre. J. H. Stoddard's work as the Minister 18 worthy of his great reputation as a character actor. This week Margery's Lovers will be seen.

Arabian Nightshas now run four weeks of its course in this city and the result has been more than satisfactory to all conceined. This week what is called the second edition of the burlesque, will be given, the only changes being some new special features and a new face or two in the cast. The business keeps up wonderfully and it is likely to continue. Certainly it is the most popular entertainment at present in this city. Emma Chambers will assume the part of Aladdin, heretofore done by Louise Paullin.

The Grand has remained closed all the week and will probably remain so until the opening of the regular season.

The week at the Columbia would have been a dire

The Grand has remained closed at the weet and wind probably remain so until the opening of the regular season.

The week at the Columbia would have been a dire and dismal failure but for the fact that the performances of Lillian Lewis were under the auspices of the Policemen's Benevolent Association, and a good many tickets were sold by members of the force. This week the Hermann and Bauer Opera co. will present Csibulka's comic opera, Amorita, in which many of the Coarried Opera troupe and John Howson will appear.

The Casino is doing a thriving business with Little Jack Sheppard. James Radcliffe, at one time support to Nat Goodwin, has joined the co.. and is playing Jonathan Wild. Charley Reed seems to have disappeared without taking a farewell.

The hot nights are upon us, and Thomas and his orchestra will try and while away the hours for us at the Exposition building. The season opened 4.

The city is full to overflowing with memb rs of the profession, most of them stranded hard and fast, with no land in the shape of an engagement in sight. Where do they all come from? is a question that comes up at this season, and what would they do if the combination system was not in vogue, is a query that is closely allied to the other. Yet the dramatic school is full and turning out dozens a year.

## ST. LOUIS.

ST. LOUIS.

Frequent rain last week made the attendance at the Summer theatres alim, and papering was done to some extent.

At Schnaider's, Ennis and Young put on The Mikado, with Fred Dixon as Ko-Ko, Ferris Hartman as the Mikado, George Paxton as Nanki Poo; Yum-Yum, Iessie Hatcher; Katisha, Fiit Raymond; the scenic effects were fine. A ballet of twenty children and a lapanese juggler were introduced. The opera has made such a success that it will be continued for some time.

The opening of the Paragon has been postponed until it, as the co. cannot be arrasged and rehearsed sooner than that date.

Uhrig's Cave had a change of opera last week. Merry War was produced with new costumes from Boston. G. W. Denham and Louise Searle made a hit in their respective roles. This week, The Mikado.

Johnny Curran, of Haverly's Minstrels, is visiting his mother. Johnny is a native of this burg.

The Battle of the Lookout Mountain was given with freworks at Union Park 3-4.

Eva Davenpert has entered suit against Manager Harry Williams, of the Bijou opera, for one week's salary.

## LOUISVILLE.

A co. under the management of Harry Doel Parker played Bound to Succeed for a pat of the week at the Museum. On account of the poor business and some difference between the manager and several members of the co., the house was not opened the closing nights of the week. Harry and John Kernell began an engagement 4 in their successful absurdity. Two Fine Ducks. Lawrence Gorman, the comedian, is spending a few days here at his home.

Een Ridgeley, busy, clever Ben, of the Sunday Truth, is the happy father of a bouncing baby.

The Post says A. V. Gibson, formerly of the Musical Cub, is now managing an opera co. in South America.

John Macauley's menagerie has an addition in two sportive bear cubs. Their saties attract much interest.

Colonel McNutt is meeting with success in his man-agement of National Park, another outdoor place of

Colonel McNutt is meeting with success in his management of National Park, another outdoor place of amusement.

It is announced that Joseph Anderson, brother of Mary, will marry a daughter of Lawrence Barrett, the tragedian.

The Grand Central closed season 3 to a good house, and with a good show. Manager Mann will open his new house in September.

[§Ed. Morback, of the New Buck, is back from Detroit, whither he went to attend the Elks' reunion. He says he had a great time.

The return of the Louisville ball club makes glad the hearts of a number of theatrical devotees of the sport. Manager Macauley rarely misses a game.

Manager Al. and Emil Bourlier, of the Masonic Temple Theatre, are still in the East attending to next season's booking: Their house is in good condition, and no changes will probably be made.

Four carloads of materials for the burning of Moscow have already arrived. A number of novelties in advertising are introduced in connection with the enterprise, and interest in the venture is not allowed to languish.

The of the

under the name of Belle Shreve, made such a favorable impression upon her first professional appearance upon the stage.

The accounts concerning the trouble in the Bound to Secceed co, which resulted in the closing of the Museum are conflicting. Harry Doel Parker, the manager, claims the seceding/members endeavored to compel him to guarantee their salaries in the face of the fact that all were paid up to the Saturday previous, and nothing was due until the close of the week. Messrs. Ralph Howard, Frank Ambrose and Thomra W. Ford, the disnatisfied ones, says this is not the case, but do not claim that any back salary is unpaid. As the matter now stands it looks as if Manager Parker has been bedly treated.

Mrs. Rachel Macauley, who holds so high a place in the esteem of Louisville people, is passing the time quietly here at the home of her mother. During the interval sunce her last engagement she has dramatized Dumsa' sovel Franciennes The Past says: "The play has been accepted by the Madison Square Theatre, and will be produced by Palmer. Mrs. Macaulay is an unusually versatile and talented lady, and the extent of her accomplishments is remarkable. She still owns her husband's famous play. The Messenger, from Jarvis Section, and it is possible that Robert Fisher, of this city, will star as Uncle Dan's the coming season."

### JERSEY CITY AND HOBOKEN.

The rebuilding of the Academy of Music is progressing finely.

The Sunday entertainments at the Hill resorts have been stopped, although John Clarke is talking of attempting a performance at the Schutzen Park next Sunday.

At Cronheim's Germania a first-class co. did only fair business all last week. Adolph Seeman, who is a son of the late Baron Hartwig Seeman, gwe a wonderful performance of his illusion, Electra, besides tricks of leger-demain. There were also on the programme Chevalier and Spencer, who did a neat act; Charles Roberti, juggler; Billy Carter; Shannon and Gardner; Callan, Haley and Callan, the three Electrics; Hattie Howard, a clever little wocalist, and a panoramic sensation entitled A Trip Around the World. This week. Lottie Church in Trix, supported by a good co., opened to fair business. Next. Ed Chrissie in Rip Van Winkle.

Among the professionals at the Germania last Sunday I noticed Enid Hart, of Halien and Hart; C. Hines and Earle Remington. Peter Daly, of the American Four; Manager Dick Parker, Fanny Beane, who with her husband, Charles Gilday, will appear at Cronheim's week of 18; Al. Decker, who left for Boaton the same evening; Callen and wife, William McMahon, Charles La Porte and many others.

William Chevalier, who appeared here last week, is a son of the veteran Charles Chevalier, of the old Olympic Theatre, Brooklyn.

Charles Roberti was arrested last Friday evenin at the instance of Manager Gantaberg, with whom he had some difficulty in reference to cancelling an engagement.

Electra opens in Peak's Island, Me., next week for a

some difficulty in reference to cancelling an engagement.
Electra opens in Peak's Island, Me., nex' week for a month. Next season Seeman goes with Blakely. Schaeffer and Jerome.
William McMahoa goes with Hyde and Behman next season, as do Kelly and Murphy. The latter team are now in San Francisco.
Police-Sergeaut June, a cousin of George W., has such an extensive acquaintance with professionals that he has come to be regarded as one of them. He is always to be found at the Actors' Fund end of Cronheim's.
John Hammond says he and Al. Schiller came out "fine and large" on their benefit.
I understand that H. R. Jacobs will not make any material changes in the appearance of his Hoboken Opera House this season. It is very comfortable and pretty as it is.
At Gantzberg's Comique business is as usual.

## CALIFORNIA.

CALIFORNIA.

STOCKTON.

Avon Thestre: Mrs. Langtry and co. appeared in A Wife's Peril June so. Billed for Lady of Lyons st. but substituted Pygmalion and Galatea, to the great disappointment of the audience. Performance of the same only lasted about one hour and thirty minutes, and was very poor. The first night was crowded, but th: audience was so sorely disappointed both in regard to Mrs. Langtry's acting and appearance that the second night was not nearly as well attended. Had it been known that she would change the play, it would have been considerably alimmer. The Devil's Auction was presented as. Crowded and enthusiastic audience. Devil's Auction 13-14, Held by the Enemy sy.

Stockton Theatre: Never have there been larger or more delighted houses than during the past week. The Derville Family was the special attraction, in addition to the usual performance by the stock. They are, indeed, a talented family, especially Eddy, the little cornetist, who excels all our local musicians. Hundreds were turned away on Friday, ladles night.

were turned away on Friday, ladies night.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Janish played Princess Andrea to almost empty houses June 15. Our people were disgusted with the second act. Langtry appeared 22-23. Seats sold for \$3 dress-circle and orchestra, and the audiences were large.

and orchestra, and the audiences were large.

SAN DIEGO.

Leach's Opera House (J. M. Ashbaugh, manager):
Harbor Lights was presented by the Alcazar co. June
so, the attendance being the largest of the season. The
oc. included Gustavus Levick, L. R. Stockwell and
Ethel Brandon, supported by a collection of people with
very remote conception of their parts, detracting materially from an otherwise excellent performance. The
accenic effects also were inadequate for the proper
mounting of the play; but this was doubtless owing to
smallness of stage.

Louis' Opera House (H. C. Gordon, manager): Iolly
Nash's recently organized Specialty co., in All for Fun,

mounting of the play; but this was doubtless owing to smallness of stage.

Louis 'Opera House (H. C. Gordon, manager): Jolly Nash's recently organized Specialty co., in All for Fun, introducing the peculiarities of the proprietor, sor. Small houses, owing to other attractions. The performance, while of limited range, was not without interest.

OAKLAND.

A very quiet week for theatte-goers has just passed; but if one judge by past bills, advertisements and hearsay, Dan'l Suitivan will make three nights of this week lively. A week ago he had distributed through Oakland a "Pot-pourri of Fact, Fancy and Information," called "Dan'l Suily's Salmagundi." It was a four-page circular, containing twenty-seven pictures of scenes in Daddy Nolan. 'Twas something new, and I think 'twill help to fill the house.

At the Fourteenth Street Theatre last week a local co. gave American Born for the small admission of ten cents.

Mrs. Langtry has decided not to make her home in Oakland. She has secured a house in San Francisco.

SAN BERNARDINO.

Oakland. She has secured a house in San Francisco.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hvde, managers):
One of the largest audiences of the season was present to witness the production of Harbor Lights by Osborne and Stockwell's co. June st. We had been lead to believe, through the representations of the Frisco press, that we would have something very good, but a more disgusted audience it has never been my lot to see. The The show is a perfect "bilk"—a fact which will not increase the confidence of San Bernardino audiences in Messrs. Osborne and Stockwell Jolly Nash's All for Fun co. 23. Good house. Good co. and well pleased audience.

was registered at the Windsor late is ranches is this locale. David Keiler, the Kansas City ms be in town. The building on Lawr to be his theatre and museum, will

to be his theatre and museum, will apparently be ready for interior work soon. The plans, I believe, call for quite a coay place. The building has a fity-foot stope froot.

There is a rumor—at least the Republican says so—that a colonal building is to be erected upon Mrs. Augusta Tabor's property, on Broadway, to correspond with the million-and a-quarter eight-story hotel for which excavation is now going on opposite, and that the building is to contain an elegant theatre.

The Randall co.puts on The Chimes of Normandy week of 4, and for a Fourth of July matinee The Mikado. With the exception of some kind of a medal, I saw no ornaments upon Jeffreys Lewis person during the whole week. In Forget-Me-Not she did put on a necklace, but the action was a part of the play. Both as Stephanie and Clothilde she has a chance to exhibit coatly drygoods, but the opportunity len't improved. I don't mean by this that her drames were shabby; they could have been finer—that's all.

Our own Blackbirds will give a minstrel show at the Tabor the last of the month.

I prefer Adelaide Randall's rendition of the Erminie lullaby song to Alice Vincent's. Miss Randall sings it in the first act of Billee.

Janish was booked for Music Hall this week, but she isn't there. I don't know why.

Halligan is apparently experiencing some difficulty in procuring a license to run a variety house. 'I'm said if he gets one he will put up quite a commodious place on Halladay street—an unsavory locality, by the way. The authorities have had no end of trouble with this class of theatres, and the council will doubtless exercise care in the issuance of licenses hereafter. But I don't understand why Halligan isn't allowed to run when Ed. Chass is.

Jeffreys Lewis looks to by much stouter than when I

Chase is.

Jeffreys Lewis looks to b: much stouter than when I Jeffreys Lewia looks to be much stouter than when I saw her a year ago.
"Billy" Cooper, main-doorkeeper at the Tabor, is on a trip in the South. He's an expert in mining.

The Republican's Silverton special says that the shell and ball crooks who accompany Robinson's Circus fleeced people there to the extent of \$1.500 or \$2,000. When warrants were got out for their arrest the sweet pair had skipped. The same paper had an account of the death, in Pueblo, of a man named Wallace, aged 35, connected with the circus. He took morphine.

#### DISTRICT OF COLUMBIA

WASHINGTON.
The Bohemian Girl drew very well at Albaugh's last week, but evidently not well enough to warrant the management in continuing Summer opera. The reopening is not definitely decided upon.
The Mascotte went very well at the National—better, I fancy, than Patience will this week. The Sorcerer sext.

nancy, than ratence will this week. The Sorcerer next.

At Kernan's a burlesque The Mascotte this week, interpreted by the Grier's Opera co.

Maurice Splain, dramatic critic of the Evening Star, is off to-day for a sojourn in the Adirondacks. We stay-at-homes expect to live on a fish diet this Summer if Mr. Splain sends home as many big trout as he has promised.

### FLORIDA.

FLORIDA.

JACKSONVILLE.

At a meeting of the directors of the Park Opera
House Co., June sp., it was formally decided to rebuild
the House upon the old site. The building will be of
brick and will cost not less than \$13,000. The stage,
with its fittings and furniture, will loot \$5,000. Seating
capacity 1,500. It is proposed to have the house ready
for opening by Nov. 1.

Pauline Markham and husband were in town for a
few days' recreation.

### GEORGIA.

COLUMBUS.

Springer Opera House (Theo. M. Fahy, manager): The admirers of the stage in this city have organized an amateur dramatic association, and under the guidance of George Scott, late of the Huntley-Gilbert comb., have arrived at a high grade in the histrionic art. They gave a performance last week of Jo the Waif, which was pronounced by experts to be the finest amateur attempt ever made in this State. They intend to give frequent performances during the heated months. Should G. Wilfred Johnson and Alice Watt decide to adopt the stage as a profession, they will do well.

Theatre (T. F. Johnson, manager): Dora, by the Fords, drew a large, fashionable and delighted audience June 28, followed by another good house 20. From the beginning it was apparent that the audience had come to be amused, and this was satisfactorily accomplished both by the play and the co. Several times the members were recalled. Mr. Hanley and Mr. McCabe shared the honors with Clara Baker. The play was a decided success, and was followed by the farce. The Youth Who Never Saw a Woman, which is by many pronounced the best farce the Fords have ever presented. The audience laughed and applauded until the curtain rang down. The cast comprised Maude White, Miss Farrer Mollie Maeder, Larry Doyle and William Fleming.

The manageresses of the Episcopal Orphans' Home

White, Miss Farrer monite macter, and the William Fleming.

The manageresses of the Episcopal Orphans' Home requested a benefit, and the Fords, with characteristic liberality, promptly responded. Pink Dominos will be given 8. A large number of tickets are already sold, and the affair promises gratifying results.

## ILLINOIS

ILLINOIS.

ROCKFORD.

During the past season we have been favored with sixty attractions. With a few exceptions, all have played to good business. Among the most prominent were Margaret Mather, Siberia, John T. Raymond. Modjeska, Alone in London, Little Tycoon, McCaull's Opera co., Gilmore's Band, Boston Ideals, Kate Forsyth, Effie Eilsler, Maggie Mitchell, Hoodman Blind, Michael Strogoff and James O'Neill. The coming season promises well. Manager Jones informs me he has already booked thirty.six attractions—something unusual for so early in the season. The house will receive a general overhauling.

I wish to extend to Manager Jones my thanks for the many courtesies shown me, also to the managers of the visiting cos., who have, without exception, extended a hearty welcome.

wishing cos., who have, without exception, extended a hearty welcome.

QUINCY.

Opera House (P. A. Marks, manager): The season has about come to a close. The house will be open at, when Haverly's Minstrels will appear. Next season will probebly open sometime in August. Opening attraction not yet announced.

The Grand (H. Wiley, manager): Week of July 4, the Hennessy Mosical Comedy co.

The Clark Comedy co. disbanded here owing to light business, their baggage being seized for board.

Soaman and Landis, scenic artists, Chicago, are painting new scenery and an elegant drop-curtain for the Grand.

Mrs. Dr. Lightheel, relict of the late paste diamond king of that name, is here with a ten-cent show of the variety order.

Colvin and Davis' Circus and Wild West show will pitch tent here is;

SHELBYVILLE,

Opera House (Phillip Parker, manager): Closed for several weeks. Nothing booked until the races, 13-17.

J. H. Cook, late of the stock co. playing at Eureka Springs, Arkanass, returned home last week. He will be with the Gilbert Comedy co. next season.

## INDIANA.

that we would have something very good, but a more disgusted audience it has never been my lot to see. The The show is a perfect "bilk"—a fact which will not increase the confidence of £an Bernardino audiences in Messrs. Oaborne and Stockwell Jolly Nash's All for Fun co. 3s. Good house. Good co. and well pleased audience.

COLORADO.

DENVER.

Jeffreys Lewis is evidently well enough satisfied with her engagement at the Tabor, which closed Saturday night, June 2s, as she's to return week of 4 and give six performances of Clothilde, beginning Tuesday. I don't understand why this finished actreas doesn't command better patroaage here. Perhaps it is because her appearances have been in the hot season. Her aupport, headed by Harry Mainhall, on both visits, has been competent, and she herself gives a performance of Stephanie that nobody can forget.

The light opera season at Music Hail wasn't much of a success, and the Randall co. has hied itself to the rink, where it is stationed for an indefinite period-probably as long as business warrants. Business has started out brisk, and I hope 'twill continue, as the co. is deserving. It is now presenting Bilker Taylor, and shows as much training in this as in other operas it has thus far given. The Spanish musicians give selections between acts, the whole making as complete an entertainment for fitty cents as one would wish. The stage fixtures are primitive, but the rink is up town, and that is something that can't be said of Music Hail.

I haven't met any of Robinson's men yet, but that won't hinder the appearance of the 'ten complete shows in one' at Twenty-fourth and Stout streets, July 4. Three performances will be given, the last at ais o'clock, on account of the display of pyrotechnics in the evening. Though the town is an anasia for circuses which have been skirmishing on the outskirts, the six o'clock on account of the display of pyrotechnics in the evening. Though the town is an anasia for circuses which have been skirmishing on the outskirts, the six o'clock on acc

COUNCIL BLUFFS, on House (John Dohnay, an and co, appeared in Cords to good business. The co. or isons was enthusiastic over d's Dinner-Pail." The

WATERLOO.

usiness.

The Eunice Goodrich oo, is spending a two weeks' acation here. Seem to enjoy themselves.

This town is getting to be a good point for cos. to tie p, as we have good hotels, boating and fine river Miss Goodrich reopens here 11.

### KANSAS.

WICHITA.
Coup's Equescurriculum closed a successful week's enagement June 25. Owing to the hot weather, the enertainments were given in a tent adjoining Crawford's

Opera House.

J. J. Lodge, late of Chicago, has assumed the management of the Main Street Theatre, and with a new co. is giving A Celebrated Case to large attendance.

At the Garfield, Oliver Twist held the boards last week

crowds, ert Neff has joined the Zoological Museum stock as he has considerable local notoriety the house Il patronized. rk on Crawford's new house is suspended, owing -- arrival of building material. The house will be pleted by the middle of October.

completed by the middle of October.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): W. C. Coup's trained horses and the Elliott's in their wonderful performances on the bycicle June 28-30. The troupe is delighting crowds. The house has been closed for the past six weeks, and will remain so, more or less, during the rest of the warm season. Manager Johnston has had a very successful season, and is booking some excellent attractions for "further on."

Crawford's Opera House: June 27, Wilber Comedy co. opened for a week's engagement at panic prices to a big bouse, and have done a good business all the week. Arens: Selis Circus:. Performance this afternoon interrupted by rain.

#### MAINE.

MAINE.

PORTLAND.

The season at Greenwood Gardens has been auspiciously opened. A variety olio and Prof. Burton's troupe of trained dogs have proved a good drawing card, and the numerous improvements that the enterprising manager has made during the present season effectually demonstrates his endeavor to make the place the most popular resort outside of Portland.

The season proper opens 11, when Arthur Wilkinson begins a six weeks' season of comic opera. Several old and many new favorites will be welcomed in Billee Taylor, the opening opera.

Island Gossio: The repairs on the Pavilion are being rapidly pushed, and the new entrance is a decided improvement.—Christine Brown is to be leading lady with the Wilkinson co. James Lyfrd, who has made himself decidedly popular among all the Islanders, is at his old post this season as polite and gentlemanly as of old. Prof. Wright, of Boston, is furnishing the music at the Gardens —Mr. and Mrs. Alexander Bull (Marie Mulle) will be members of the Opera co.—Leila Farrell, of this city, has gone abroad for the Summer.—Will Jordan, of The Tin Soldier co. is at home here.—S. P. Norman is manager of the Pavilion this season.—The Star Line is the most popular, owing to the attentions of its officials and the accommodations of its steamers.

Frank A. Robbins' Circus and Menagerie to good

cals and the accommodations of its steamers.

BANGOR.

Frank A. Robbins' Circus and Menagerie to good crowds Sune 25. What the show lacked in quantity it made up in quality.

Charles J. Burgess, manager of Havford Opera House, Belfast, died in that city, June 25, aged 27 years.

Mr. Burgess was an enterprising young man, and had many friends in the profession who will regret his early sables of many friends in the profession was a taking off.
William A. Daly, of Vacation fame, was in town last

week.
Your correspondent had the pleasure of meeting the genial George S. Cole. Press Agent, and William P. Lopes, Manager, of Robbins' Circus.

## MASSACHUSETTS.

MASSACHUSETTS.

HOLYOKE.

Barnum's Circus celebrated Fourth of July in this city and was greeted by two of the largest crowds that ever turned out at a sawdust entertainment here, nearly 30,000 being present at the two performances. Although we think the King of Showmen has given us a better entertainment, there are many commendable features. First and foremost should be mentioned the Silbons, whose daring feats on the trapez kept the vast audiences breathless. Their act was finished both afternoon and evening without a miss, and was generally conceded the best part of the show. Also deserving of mention are the Stirk Family in fancy bicycle riding, the equestrian act of Adelaide Cordona, and the highwire specialty of Mile. Rose. Captain Paul Boyton appeared in his glory in an artificial lake built expressly for the purpose.

wire specialty of Mile. Rose. Captain Paul Boyton appeared in his glory in an artificial lake built expressly for the purpose.

Need I sav that the genial press agent of the Barnum Show. Morris H. Warner. was here, and made it interesting for the press boys? Your correspondent wishes to acknowledge many courtesies received at his hands. Wonder if Paul Boyton remembers the eel he caught in Brooklyn?

A Sunday local gives the complete list of the Booth-Barrett co. for '87- '88 as follows: E. J. Buckley, John A. Lane, C. B. Hanford, Ben. G. Rogers. Owen Faw-cett, Lawrence Hanley, Charles M. Collins, L. J. Henderson, Walter Thomas, Kendall Weston, J. W. Albaugh, Ir., F. Yroom, J. L. Finney, Beaumont Smith, Edwin M. Royle, Minna K. Gale, Gertrude Kellogg, Elizabeth Robins, Miriam O'Leary and Emma Marble, A. B. Chase is director, Joseph Levy general business agent, and Oliver Doud is the stage manager.

Many first-class cos. are being booked for the operahouse, and a busy season is indicated.

WALTHAM.

house, and a busy season is indicated.

WALTHAM.

Music Hall (W. D. Bradstreet. manager): A small but appreciative audience was in attendance June 7, when Maida Craigen and Boyd Putnam presented scenes and selections from The Jilt, Pygmalion and Galatea, Romeo and Juliet and Camille. For a light Summer entertainment the bill was well conceived. This co. plays a few more one-night stands, and then makes a tour of the watering places and other Summer

makes a tour of the watering baces and other commerresorts.

Pertaining to the matter of cos. securing dates and
failing to appear spoken of by your Lynn correspondent
in the last issue of The Mirror I would say that this
proceeding is becoming more frequent with each season,
and in four cases out of every five the cos. doing so rate
as first-class attractions. Waltham has had her full
quota of such the past season, among which were Medjeaka, McNish, Slavin and Johnson. The Madison
Square Held by the Enemy co., etc. I give these names
simply to show the class of attractions which practice
this business.

BROCKTON.

BROCKTON.

P. T. Barnum's name was sufficient to draw two large audiences June 27. The ring performances were good, and the trapeze acts the best ever seen in the city. The menagerie was enlarged here by the birth of three leopards one of which was named after the city. Morris H. Warner, press agent for Barnum, is a thorough gentleman, and I am very grateful to him for courteeiss.

urtesies.
Joseph Buckley, of the Union Square Theatre, is ex-cted home next week to spend his vacation.

pected home next week to spend his vacation.

SPRINGFIELD.

The Musee: The Standard Opera co. closed its month's engagement at this house, with four performances of Olivette, June 97,30, to light business. The venture has not proved very successful, but the co. intend to keep on the road during the heated term. A minustrel troupe which Manager Arnold is gathering will be the next attraction. I hear that Thomas Donnelly, of the Hi Henry Minstrels, and George Markham, a local clog-dancer and brother of Fred. Markham, of the sketch team of Markham and Goldie, will be included in the co.

the sketch team of Markham and Goldie, will be included in the co.

Barnum and the warmest day of the season came together 2. The menagerie, while not as large as of yore, contains some bright specimens. Of the excellent ring performance the feats of the Stirks and Silbons deserve a world of praise, as does Paul Boyton's novel exhibition. The attendance very large. Of the army of creas hucksters none were more hilarious than the red-lemonade men, in whose capacious bowls of cooling fluid calmly reposed the indispensable lump of glass which looks like ice and lasts all Summer.

Estelle Tyler, the actress, is spending a few days here with her sister, Georgia Tyler.

Letters are held here in the post-office for Manager Lem Wiley, Pete Daley, Con Balabrega, and John S. Moulton.

Moulton,
One of the scenic artists at Niblo's, New York, has inspected the Opera House with a view to retosching and other improvements. Proprietor Gilmore has not yet fully decided upon the alterations.
Of late there has been considerable discussion among

the circum compleyes on to the relative marks of Thomas Stick, Walter Stifess and Charles Resett as bicycle rid-ors, which colorinated there by Capstain Stryton offering a gold medal to the winner. The mile truck in the Par-theugh encombered by plants was selected. Stirk gav-ths rivent one years start but easily won in on. on., will Silbon on. p. and Reseth yes. on. later.

PITCH#URG sitney's Opera House will be under the of John W. Ogden the coming season, a proprietor of Washacam Park, a picnic

#### MICHIGAN.

City Opera House (L. A. Sherman, manager): A Lyceum Theatre co., supporting Marie Brainard, week of June 27, in Pearl of Savoy, Streets of New York Danites, Called Back and Led Astray. Poor business Hot weather and the G. A. R. Reunion were too much.

Hot weather and the G. A. R. Reunion were too much.

Item: The treasurer of the co. was found to be about \$900 short in his accounts, and was consequently arrested and is now languishing in the county jail. Some of the money was recovered. Co. short of tunds.

LANSING.

Opera House (M. J. Buck, manager): Golden Opera co. June 27, week. Good houses. Mr. Golden is a whole show in himself, and is surrounded by a good co., among whom bewritching little Julia Glover descreasespecial mention. After a week's engavement in Battle Creek the co. will disband. Mr. Golden is planning for a much larger company for next season. James Fort will probably continue in the management.

KALAMAZOO.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Golder
Opera co. week of 11. Week of 25 the Criterion Opera

GRAND RAPIDS.

There have been no attractions at the opera houses the past week. The Black Crook will be put on at Powers' 18-20, these being the dates of the Northwestern Regatta.

The regular season at Powers' opens August 1 with the T. P. and W. Minstrels, followed 4 by Fox and Dalton's speciality to.

T. P. and w. minstress, towards, gome decided improvements in the interior of Powers', besides building a new and attractive box-office. The list of attractions for this house the coming season is remarkably strong. Hartman's Hall will be the name of a new building now being erected for political and mass meetings, etc. It will have a stage 95x43 and seating capacity of

It will have a stage 25245 and seating capacity of 25,000.

Millard Brigham's benefit will take place 23, and I predict a "bouncer,"

A large delegation of G. R. Lodge B. P. O. E. attended the meeting of Elks in Detroit last week, and all speak well of the royal entertaining of the Detroit brothers. Your scribe speaks from experience. Great credit is due Brother J. R. Sterling for his hard work to make the affair successful.

Smith's closes directly after the 4th.

Brother C. W. Chauncey was the recipient of an elegant souvenir in the shape of a diamond-studed Elk badge from the local lodge last week.

## MINNESOTA.

ST. PAUL.

Past week the weather has been clear and fine—
little warm, running from eighty to ninety-five in the
shade. Every promise of a fine wheat-crop. Dramatic and musical matters very quiet. Sackett and Wiggins' Dime Museum has good attractions, and is drawing good houses.

## MISSOURI.

MISSOURI.

KANSAS CITY.

At Music Hall The Mikado, Harry Rattenberry: Ko-Ko, Edward Temple; Pooh-Bah, George H. Broderick: Pish-Tush, H. B. Reeves; Nanki-Poo, Thomas Christy; Nee-Ban, F. M. Ruppert; Yum-Yum, Ida Mulle; Pitti-Sing, Mabel Hass; Peep-Boo, Eva Ballou; Katisha, Emma Mabella Baker. The Mikado is the most decided success of the season so far. Manager Thomas should congratulate himself on the reception it received on opening night, June ey, and all the week for that matter. The stage setting washa artistic conception, while the emsemble was of a superior order.

Harry Rattenberry was cast as the Mikado, and appeared to better advantage than at any time of the present season. Mr. Temple was Ko-ko, and and much of the role, but, unfortunately, he is still suffering from a severe cold, which he seems unable to get rid of. He could not respond to encores. George H. Broderick made the best Poo-Bah that has ever appeared here. Mr. Broderick is a great favorite and everything he sang was encored, to which he gracefully responded. H. B. Reeves made an exceedingly good Pish-Tush. The Nanki-Poo of Thomas Christy was a surprise to everyone. He sings beautifully and speaks his part in a dramatic manner, which is agreeable in contrast to the blass wandering minstrels that have appeared here in the past. There is one defect in his enunciation which should be remedied, and that is a penchant for speaking too rapidly and dragging the terminal letter of one word over the next. Ida Mulle made as cunning, fascinating and winsome a Japanese maiden as would be possible to find. She is well up in the business, and the entrance of herself and the little maids was very effective and novel. The clever little lady was applauded in everything. Miss Baker made a dramatic and excellent Katisha, singing her songs with a force and dash which have grown to be distinct and peculiar to her. Mabel Hans had a small part in Pitti-Sing, but she received the lion's share of the applause of the evening. Eva Ballou made an acceptable Peep-Boo

to occupy boxes.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager):
This house, after a month's quiet, was opened June system than the state of the sta

## MONTANA.

BUTTE,
Grand Opera House (John H. Maguire, lessee):
George C. Miln opened in Richelieu on June 27, and
played the week to moderate business.

## NEBRASKA.

LINCOLN.

Opera House (Fred. Funke, manager): Edward Harrigan and his New York co. in Cordella's Aspirations played to big business June 20.

Edward Harrigan carries the largest orchestra on the road.

## NEW YORK.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers):
The extreme warm weather had a withering effect upon
the attendance during the past week. Even our oldtime friend, Uncle Tom, could not influence the people
to swelter in doors. The last half of the week Harry
Hart's comedy-drama, Karl's Promise, was produced
and proved fairly successful. The play contains many
new ideas and striking situations. The dialogue, as a
rule, is crisp and bright, yet the tendency to blood-andthunder should be curtailed and would add materially
to the general effect. Gracie Emmett is a vivacious and
sparkling little lady and is very catching in her special.
ties. Little Ivadell Hart won hearty applause in the
character of Edna. Miss Barron is also deserving of
praise for her conscientious work. Harry Hart, the
author, was thoroughly conversant with his part and
was warmly received. With the liberal use of the prun
ing implements Karl's Promise can safely be considered

was warmly received. With the liberal use of the pruning implements Karl's Promise can safely be considered a "go." This (the last of the season) week J. W. Ransone in Across the Atlantic.

Marriage: Manager John J. Lehnen, of the Grand, was married in this city, July 1, to Miss Henry, one of Rochester's fairest daughters. Mr. Lehnen will be located in Chicago next season, where he will manage the Windsor Theatre in the interests of his brother, P. H. Lehnen.

The sale of seats for Stage Director Taylor's benefit at the Academy 11 is quite brisk, and without doubt the house will be crowded

A. W. Purcell, ex-manager of the Casino in this city,

is now managing a tent show at Ontario Seach, Rocter's Coney Island

park Theatre (A. H. Gluck, manager): The Zozo engagement for a was cancelled. Topack, Steele, Harrington and Johnson's World of Novelties came 4-partington and Johnson's World of Novelties came 4-partington and Johnson's World of Novelties came 4-parting the Steele of Steele

will take the part of Iosephine.

SYRACUSE.

On the occasion of the testimonal benefit tendered Georgia Gardner o, at Jacobs and Proctor's. Grand Opera House, Run to Earth will be produced for the first time in Syracuse. The beneficiary will undertake three characters—Moya, Wildfire and Miss O'Flanningan. She will be supported by local talent.

The Apolle Club inaugurated their first outside engagement on, on the occasion of the benefit tendered Manager Chenet and Treasurer Plummer of the Grand Opera House. The entertainment was enjoyed by a large audience.

Cal Wagner's Theatre: A fair minstrel co. headed by Cal Wagner's Theatre; A fair minstrel co. headed by Cal Wagner appeared July 4.

Academy of Music (E. J. Matson, manager): Cal Wagner's Minstrels gave a fair entertainment to light business June so.

CANANDAIGUA.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager):
Happy Cal Waguer's Minstrels did a light business
June 30. The co. consists of a few clever people, but
taken as a whole, it was rather "airy," even for a Summer attraction. taken as a whole, it was rather harry, even to mer attraction.

Sol Smith Russell opens the season at K'ngsbury's Grand August so in Edgewood's Folks.

Barnum comes August so.

OSWE: O.

Manager Frisble is now in your city booking attractions for next season for the Casino Opera House and Academy of Music, both houses now being under his control. Barnum August s3.

### OHIO

OHIO.

The Grand (Reist and Dickson, managers): The Criterion Opera co. opened a Summer season of four weeks June 27, presenting The Mascotte, to an audience that fairly tested the capacity of the theatre. The co. was an agreeable surprise to every one. It was evidently selected with much discretion, and Managers Walters and Aborn can well feel proud of it. The co. is headed by that popular comedian. Milton Aborn, who, as Lorenzo, made a very favorable impression. His business, in this weather-beaten role, is all original, and is very cleverly executed: besides, it was so comically clothed, as to place it above all predecessors. Ed. McCuen, as Rocco, shared the honors with Aborn. He is the best we have ever had. Mack Charles, as Pippo, acquitted himself nobly. He is the possessor of a rich and deep baritone voice. Lucille Meredith sang Betina charmingly, several of her solos being encored. The chorus is large, strong and very well drilled. The costumes throughout were quite elegant. The Mikado was put on 30 and drew fairly well. Clem Hercnethode (an old Dayton boy) received an ovation as the Mikado and received several beautiful floral designs from — well no matter. Clara Thropp invested more vim and push in the part of Pitti-Sing than any one who has yet assumed this insignificant role. It stood out like a setting in a ring.

Memorial Hall: The co. presented Confusion 2 but

umed this insignificant role. It stood out like a setting in a ring.

Memorial Hall: The co. presented Confusion s but because the setting of the setting of

gagement.
Charles Kent. of the Home co., has accepted a very handsome offer from Robson and Crane for next sea-

on.

The Criterion Opera co. will play a week's engagement at the Fair Grounds during the K. P. State En-

The Criterion Viscounds during the K. F. State Campinent August s.
John F. Ward, as the Doctor, will find a great many patients here whenever he hangs out the shingle.
The set in Act II. of The Mascotte was a beauty and greatly admired by all.
Charles Kent occasionally contributes to one of the local issues.
Olivette and Chimes of Normandy will be given this week at the Grand.
YOUNGSTOWN.

Week at the Grand.

YOUNGSTOWN.

The Sedley Brown Summee co. gave us no performance last week, yielding to the scorching heat. The co. played Brown's successful play, Shadow on the Hearth at Diamond, O., Ju y 4, on a certainty, and Our Boys same night.

Hearth at Diamond, O., Ju y 4, on a certainty, and Our Boys same night.

Archibald Cowper and Eleanor Herron, of the co., left for New York City s8. Their parts are filled by T. T. Rook and Carrie Livingstone.

Mr. aud Mrs. Cowper have created a most favorable impression among our theatre patrons.

Mr. Lennox has also left the co. He has been playing self inventle narts.

Mr. Lennox has also left the co. He has been playing well in juvenile parts.

Mr. Kendricks, who went to New York City last week, leaves a hole in tha co. hard to fill.

Mr. Rook, essays the difficult role of Colonel in The Shadow on the Hearth.

Much is expected of Carrie Livingstone, because of her excellent work in the part of Minnie Merrie in the play Among the Pines.

John F. Ward, advertised to star in The Doctor next year, made many friends and admirers during his week with Among the Pines in this city.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Mrs.

H. H. Rowe and class (local) gave a concert and recital June sy to good attendance. Cen. Joseph Geiger gave a numorous lecture is, entitled, "Saapping Turtles—Natural and Human," for a benefit to the Young Men's Literary Alliance.

NORWALK.

Doris and Colvin's Circus, Menagerie and Wild West came June s8. Fine performances to large crowds. Fine-est street parade ever seen here.

Thomas R. Perry, late business manager for T. J. Farron, joined Doris and Colvin's Circus at Elyria as press agent until September, when he goes as manager for P. F. Baker in Chris and Lena. Mr. Perry sends regards to THE MIRROR.

WARREN.

New Opera House (L. M. Webb, manager): London
Assurance was presented June 38 to a good house by
the New York Dramatic co. The audience was well
pleased. Henrietta Crosman, as Lady Gay Spanker,
played the part to perfection. Sedley Brown, as the
hen-pecked husband, kept the audience in roars.

## OREGON.

OREGON.
PORTLAND.
New Market Theatre (1. P. Howe, manager): Mile. Rhec., after an absence of three weeks on the Sound, playing to large business, reappeared at this house June 32-5, and in spite of the extreme heat, enthusiastic sudiences greetedher. Repertoire: The Widow, Fairy Fingers, Camille and The Country Girl. During Wednesday and Thursday evenings the star wore he famous Queen of Holland dress, which claimed the lion's share of attention from the ladies, and not a few of the gentlemen were heard to remark that it was grand, Rhea's support was excellent. Arthur Forrest and Ida Waterman deserve special mention. Week of 4 Daniel Sully in A Corner Grocery.

## PENNSYLVANIA

OIL CITY.

The week has been devoted to the circus king Menches and Barber three days; Scribner and Clements same period. On the 38 the bands and parade of the two shows came together on Seneca street; and a war of hora-blowing was the result. Mr. Chase, of the Menches and Barber show, was arrested and fined for obstructing the highway. Fine afterward remitted. Both cos. did a good business.

PITTSBURG.
All the houses, with the exception of Harris' and the Casino are closed. Manager Ellsler's lease of the Opera House expired 1, and Managers Chalet and Wilt took

formal possession s.

Fort's Athletic comb. came to grief 25.

After this week Manager Schwab may be found at
Taylor's Exchange, New York.

Newton Gotthold read the Declaration of Independence at the Fourth of July celebration.

Multiple Burten of July celebration.

Multiple M Interpreta rouse is closed for the season, and will undergo a thorough overhauling.

John Campbell will manage the Opera House during the coming season, I. J. McCandbes retiring. As Mr. Campbell is a wideawake business man, I think he will prove a success.

TITUSVILLE

prove a success.

Academy of Music (R. W. Barnsdall, manager):
Bella Moore and a good co. to poor business lune 37-9.
Miss Moore is a great favorite here, and most always
plays to crowded houses; but the circus drew the crowd
this time. Miss Moore is certainly a charming actress,
pleasing every one, and we hope that she will return to
Titusville in the near fature.
Arens: Shields' Circus week of 27 to good business.
The performance is a "ehestnut."

ERIE.

Park Opera House (Wagner and Reis, managers):
Helene Adell occupied the house week of June 27 in a
repertoire consisting of A Night in Rome, Engaged,
Moths, The New Magdalen, Camille and Neil Gwynne.

Low prices. Miss Adell had the misfortune to strike Erie in a very hot week, it being almost impossible to keep cool anywhere. For this reason the attendance was not as large as the co. merited, for they certainly give good performances. Miss Adell received many tokens of applause, as did also Oacar Engle.

Prof. O. H. Kaoli, the cornectist, is home for a few days. He was highly spoken of by The MIRROR man in St. Louis.

days. He was highly spoken of by THE MIRROR man in St. Louis. Nothing is booked here for awhile, and the house will very likely be completely overhauled soon.

#### TENNESSER.

TENNESSEE.

MEMPHIS.

The quietude that had so long prevailed was broken last week, and the hearts of the juveniles bounded with delight on the arrival of De Haven's Circus. The show was well worth a dime and drew large crowds, despite the sloppy weather.

From what I hear, the attractions booked for the coming season are the best on record. The new Memphis will open Sept. 30 with Wilson and Raakin's Minstrels. We will have the Carleton Opera co. lateroa, If Faany Rice is along the house will be full. She made a hit here last season in Nanoa. Who could but admire her cuteness? is what the people down here say.

KNOXVILLE.

Staub's Theatre (Fritz Staub. proprietor): The Stranglers of Paris co., which has been so unsuccessful here, has failed again, part of the co. going home and the remainder renting Patterson Hall, to play at panic prices,

here, has falled again, part of the co. going home and the remainder renting Patterson Hall, to play at panic prices,

NASHVILLE.

The series of opera and concerts at the Broad Street Amusement Hall opened 30 most anspiciously. The night was as pretty as a dream; the crowd was large and made up from among the best and most fashionable people of the town, and the music was simply beautiful. Mr. Innes and Mr. Swornsbourne each received a warm welcome. The managers have arranged the hall and adjoining garden very prettily, and decorated both in the most artistic manner. Nashville is supplied now with Sumer-night amusements of an excellent order, something it has long and badly needed. All praise is due the enterprise and public spirit it displayed by the management of the Broad Street Amusement Hall in this matter and I wish them unbounded success.

Amateur: Friday and Saturday nights of last week the Nashville Dramatic co, composed of Jean and Norella Houston, R. A. Hiller, Louis Davis. Ells Joyce, George W. Granger and Messrs. Fox, Doyle and Consadine, presented at the Grand Opera House Lights and Shadowa, a well written and nicely arranged melodrama by Louis Davis. Louis is a son of Joel Davis, the popular manager of the Broad Street Amusement Hall, and should feel highly flattered at the suscess his maiden effort as a dramatist met with. The attendance was good and the applause bestowed both upon the amateurs and the author was unstinted. Jean Houston's work in the leading role was particularly good, and gives promise of a bright future for this young man when he, next Fall, enters the professional rasks. His friends are very confident of his success and likewise his pretty sister, Norella. The cast was good throughout. Mr. Houston's retirement from the co. promotes Robert A. Hiller to theiposition of leading man for next season. He is a very competent amateur and his promotion is well deserved.

### WISCONSIN.

MILWAUKEE.
All our theatres are closed; so there is nothing to re-

port.
We see by the papers that Manager Litt has bought an interest in a play called Human Nature, in which Richard O'Gorman will star next season. Also that Litt is interested in the Summer esgagement of Minnie Maddern.

Richard O'Gorman will star next season. And think Litt is interested in the Summer engagement of Minnie Maddern.

Jake Hogarty, of Lights o' Loedon family, is at home in this city for the Summer. He goes out next season with Human Nature.

Sherman Brown has reture ed from his fishing expedition and reports great luck.

Austin Foster, who played Harold Armytage in Litt's Lights o' London co. last season, played Claude Melmotte at Wanakasha on the set, supported by John Jack's co. We have not yet heard of his death.

Charles R. Canable, manager for the Redpath Lyceum Bureau of Spanish Troubadours, was in this city 30 on his way to the Northwest. Mr. Canable was formerly a resident of this city.

SHEBOYGAN.

Opera House (I. M. Kohler, manager): Wood and Blossom's Comedy co. appeared June 29-8 to deservedly poor houses. The performances were beneath criticism—really the worst we have had here in a long time. I can't see how such cos. make a living; and it is none of my business either, but I will say this muchthat if other places would give as little patronage as we of Sheboygan, there would be fewer barnstormers and really first-class cos. would not have to suffer.

## CANADA.

ST. THOMAS.

Opera House (George S. Claris, manager): The Black Crook co. appeared June 27 to a good house. Some of the specialties introduced took well, especially the trapeze performance of Belle Celeste and Emma Mirauda.

Grand Opera House (John H. Davidson, manager):
Zozo played to very smull business 1-2 The co. is first-class in every respect, Dot Harrison being worthy of special mention. Close season in Toronto 9.
Zozo closed the season at the Grand and it not likely there will be anything here until Sept. 1.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

## DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

ARABIAN NIGHTS CO.: Chicago June 27, two weeks.
ARMSTRONG-MUNZER CO.: Hamilton, Ont., 4, week.
ACROSS THE ATLANTIC: Rochester July 4, week.
BELLA MOORE: NOrth East, Pa., 7,0.
BALDWIN CO.: Bellefontaine, O., July 4, week.
DANY SA AUCTION: San Francisco June 27, three weeks.
DAN SULLY'S CORNER GROCERY CO.: Portland, Ore.,
July 4, week, Tacoma 11-12, Seattle 13-14., Victoria
13-16, Vancouver 19, Victoria 20, Port Townsend 21,
Tacoma 22, Vancouver. W. Terr., 23, Walla Walla
25 6, Spokane Falls 27-8, Missoula, Mont., 10, Butte
City August 1, week.
DALY'S CO.: Denver 11-12.
EUNICE GOODBICH: Dubuque, Ia., July 4, week, Cedar
Falls 11, week. Ft. Dodge 18, week, Le Mars 25,
week, Couucil Bluffa August 1, week.
E.T. Streson: Wichita, Kas., 4, week.
E.T. STRESON: Wichita, Kas., 4, week.
ELISLER'S ALADDIN CO.: Pittsburg June 27, two weeks.
FELTOM-CONNIER CO.: Witt hall, Mich., July 4, week,
GUS WILLIAMS: San Francisco June 13, four weeks.
HANGEL'S HINSTERLS.
HANGEL'S MINSTERLS.
HANGEL'S MINSTERLS.
HANGEL'S MINSTERLS. Quincy, III., 21.
HARRIGON'S PARK THATAE CO.: Salt Lake, 7-9, San
Francisco 11, five weeks.
HAVERLY'S MINSTERLS. Quincy, III., 21.
HARRIGON'S PARK THATAE CO.: Salt Lake, 7-9, San
Francisco 11, five weeks.
HANGEL'S MINSTERLS. Quincy, III., 21.
HARRIGON'S PARK THATAE CO.: Salt Lake, 7-9, San
Francisco 11, five weeks.
HANGEL'S MINSTERLS. Quincy, III., 21.
HARRIGON'S PARK THATAE CO.: Salt Lake, 7-9, San
Francisco 11, five weeks.
HANGE CALEF: Binghamton, N. Y., 4, week.
LUNISH ARRISON: San Diego, Cal., 11-12, Portona 13,
Riverside 14, San Bernardiso 13-16.
LOTTIE CHURCH: Hobokes July 4, week.
MUNRAY AND MURPHY: N. Y. City June 20-indefinite sea100.
MADISON SQUARE CO. (Palmer's): Chicago, June 6,
five weeks.

MADISON SQUARE Co. (Palmer's): Chicago, June 6, five weeks.

MRS. LANGTRY: San Francisco 27, two weeks.

MRJO ATRINSON: Decator, Ill., 4, week.

MELVILLE SISTERS: St. Louis 4, week.

MCALLISTER CO.: Columbus, O., 4, two weeks.

RICHARD MANSFIELD: N. Y. City May 30—indefinite season. REDMUND-BARRY Co.: Halifax, N. S., July 18.
ROCKWELL'S DRAMATIC Co.: Franklin, Mass., July SMITH'S UNCLE TOM Co.: Buffalo July 4, week, Montreal 11, week.

San'L OF POSEN Co.: N. Y. City July 4, week,

Amy Gordon Opera Co.: Atlantic City, N. J., Sum-

mer season.

BIJOU OFERA Co.: Chicago II, four weeks.

T. W. KERNE: Halifax, N. S., July 4, week,

TAVERNIER Co.: Grand Rapids, Mich., 5-9. Ludington
II, week, Manistee 18, two weeks, Alpena August I,

week.

UNDER THE LASH Co.: Cincinnati 4, week, Louisville

11, week.
WILBER COMEDY Co.: Atchison, Kas., July 4, week.
Topeka 11, week.
Zozo Co.: Toronto 4, week. OPERA AND CONCERT COMPANIES

Boston Opera Co.; Lacrosse, Wis., July 12. Bijou Opera Co. (Randall): Denver June 20—Summer CRITERION OPERA Co.: Dayton, O., June 27-indefinite season.

CONSTRU OPARA Co.: Chicago, July 4—Summer season.

GRIEVES OPARA Co.: Washington 4, week.

KIMBALL OPARA Co.: Boston June 27—Summer sea-

McCault's Summer Co.: Baltimore May s. ten weeks.

MacCollin Opera Co.: Cincinnati, June 13, siz
weeks.

McCaull's Opera Co.: N. Y. City 12, two weeks.

STARR OPERA Co.: Philadelphia June 6-8 SOUL SECTION OF THE CO.: Bridgeport, Ct. 4, weeks. TEMPLETON OF THE CO.: Eastport, Ma., 6-6, Fr. ton, N. B., 8-9.
THOMAS ORCHISTRA: Chicago 4, three weeks.
WILBUR OPERA CO.: Toledo June 13, four week

VARIETY COMPANIES. KERNELIS: Indianapelis July 12, week.
MURCHY-WELLS Co.: Philadelphia q, week.
WINNETT'S EUROPEAN SENSATION: Beochlys MISCELLANEOUS.

BRISTOL'S EQUESCURLICULUM: Bath, Me., 70.
BARTHOLOMEW'S EQUINE PARADOX: San Francis
June so, three weeks.
BARON SHAMON: Peak's Island, Me., 71, four weeks.
CROCKER'S HORSES: Montreal July 4, week.
HERCAT (Ye Olde London Streete): New York City
indefinite season.

CIRCUSES ADAM FOREPAUGH'S: States Island, N. Y., June at

CIRCUSES.

ADAM FORRPAUGH'S: Staten Island, N. Y., June statefinite period.

BARRET'S: Schuyler, Neb., 7, Grand Island S, Keerney Q, Norfolk 11, Rock Island, Ill., 16.

BARNET'S: Schuyler, Neb., 7, Grand Island S, Keerney Q, Norfolk 11, Rock Island, Ill., 16.

BARNUM'S: Keene-N. H., 7, Fitchburg, Mass., 8, Mariboro, Lowell 12, Haverhall 92, Lawrence 13, Lyne 12, Salem 13, Gloucester 16, New Bedford 13, Biddeford, Me., 19, Lewiston so, Portland 91. Doner, N. H., 50, Nashua 23, Manchester 25, Concord 26, Plymouth 95, St. Johnsbury, Vt., 28, White Kiver Junction 99, Montpelier 20, St. Albars August 1, Burlington 9, Rutland 2, Bennington 4, N. Adams, Mass., 5, Troyn N. Y., 6, Saratoga 8, Oneonta 9, Beghamton 10, Toward 11, Peoria 18, Canton 13, Kewanee 14, Princeton 15, Mendota 16.

F. A. Robbins': Canterbury, N. B., 7, Fredericton 3, St. John 9, Sussex 11, Amberst, N. S., 18, Truro 13, Halifax 14-15, New Glasgow 16, Moncton, N. B., 18, Newcastle 10, Campbellitown 20, Rimonaki, Qus., 21, Riviere du Loup 29, Pointe Levis 23, Manchest: Pittsburg 4, week.

MILLER-STOWE: Bridgeport, Ct., 7-0, Meriden 12, Springfeld, Mass., 13, Roshison's: Fort Collins, W. T., 9, Chicago 12, Larsmie 12, Sells Brothers': Creston, Ia., 7, Chariton 8, Des Moines 9, Ottumwa 11, Fairfield 12, Burlington 13, Galesburg, Ill., 14, Rock Island 13, Davenport, In., 16, Scribning's: Bedford, Pa., 7-9, Warren 12-13, Butley,

SCRIBNER'S: Bedford, Pa., 7-9, Warren 23-13. Butler. 14-16.
TRIBBEY'S: South Bend, Ind., 4, week.
WALLACE'S: Pittston, Pa., 19.

### The Stage Voice.

One is often surprised to hear an actor who plays his part in a round, melodious voice, with good emphasis and discretion, speak off the stage in the tone and dialect of his childhood, be that Yankee, English, Irish or Scotch, The writer remembers once being behind the scenes while Gustavus Vaughan Brooke was playing Othello-a part in which none save Salvini has ever equalled him. He rolled out the well known address to the Venetian Senate, "Most potent, grave and reverend signors," in a voice of richest melody, rou pure and without a trace of accent. As he came off a pretty soubrette of the period, Mrs. Stephens, who was to play in the farce that in those days-as in England at present-used to conclude the evening's entertainment, happened to pass. Quoth Brooke in the flattest of Dublin brogues, "Did ye know her fa a-ther? He used to play in Hawkins sthreet.". Image ine the listener's surprise to hear the mello thunder of Othello changed to the sub-acid tone of a Thomas street jackeen. And so it is very

The stage voice is acquired by coaching and practice, but in private life it disappears and the early tones assert themselves. When Macready ruled supreme in England and Forrest in America, every English actor croaked like Macready, and every American actor growled like Forrest. Now-a-days the British actor whines like Irving, and the American bellows like McCullough. The female section of the dramatic avocation, until lately, took Adelaide Neilson for a model, and imitated Scotch burr to perfection. Even till now the peculiar hissing s that slightly marred that great artiste's enunciation is copied by all young American actresses.

But it is only on the stage that they do so. In their homes they are as crisp and name as though they had never taken a lesson in clocution. In France all aspirants are taught to speak French purely and classically, and are compelled to keep their tongues in the right way, even in the vie intime of their homes, on pain of losing their chance of promotion and income. We could well wish t institution were established here, and that a standard of English was fixed by which a uniform style of pronunciation and accent might be arrived at, and actors not be left to their own sweet will or the vagaries of so-called "coaches," who are mostly inferior actors out of calling. Our stage voice needs polishing.

> The Rose and the Oak. A BALLADE.

Once in a wood a wild-rose grew, A simple modest flower, Tinged by Aurora's morning hue. Gemmed by fair Daphne's diamond dew: It bloomed unseen, nor ever knew The lust of pomp or power.

A sturdy sapling grew close by, In stalwart, youthful pride; The rose-bud blushed, and with a sigh Thought to herself, "How proud and high That grand oak towers up to the sky. Nor deigns to bend aside " Could I my tender leaves entwine

About that sturdy stem, No longer humbly need I pine Close to the soil, but, like the vine, Cling fast until my flowers should shine A floral diadem. With timid touch her tendrils spread And strove to reach the tree,

Out from her dank and dismal bed, Slyly and stealthily-Till the poor Rose, her love denied, Weeping bright tears of dew, Dropped from her hold, and, fading, died,

725

Her tender petals scattered wide, Cast down from all her maiden pride, That tender flower and true. 

## **NEW YORK MIRROR**

on of the Theatrical Managers and Dramatic Profession of America.

HARRISON GREY FISKE, . . EDITOR

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" The New York Mirror has the Largest Dramatic Circulation in America.

The Mirror at Summer Resorts. ders of THE MIRROR who are going town for the Summer can have the sent to them, on the following terms, rwarding their address and the nt to this office:

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TO NEWSDEALERS AND OTHERS

Should there be any difficulty in obtaining THE MIRROR at any of the Summer reserts, the publishers will doem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.

## He Doesn't Like His Medicine.

The article on Mr. Howells and "the critics," written for this number of THE MIRROR by Mr. William Winter, will be read with hearty satisfaction not only by the class of writers against whom the former has been invelghing, but by actors and stage-lovers as well. Mr. Winter has devoted so much of his time of late to literary and poetical productions that his fame as a master of satire and invective has ered. But even Mr. Howells must admit that while Mr. Winter has been wooing the gentle Muse his brilliant talent for inditing sentences that carry a sting has not been impaired by desuctude.

Mr. Howells some time ago unbent and wrote a play. He did it as a sort of play-ful relaxation. It was produced. It failed. The critics gave the reasons for the fail-ure. This was not the fun that the emtist expected. He took his

defeat badly. He thought to find relief for his feelings by abusing the critics. Mr. Winter now comes forward as the champion of the latter, states their function clearly, and proves beyond question that Mr. Howells' defects as a playwright deserved more censure than they received.

We may add to what Mr. Winter says on this subject, that Mr. Howells' inability to accept unprejudiced criticism sensibly is eminently in keeping with his demonstrated inability to write a good play. It is astonishing that a man like Mr. Howells, who in the literary world has been compelled to swallow many a bitter pill, should in another field sputter over a mild dose of critical medicine, firmly but gently administered, and cry out in childish anger against his judicious physicians.

### The Targets of the Press.

During the dramatic season the dailies have their fling at the profession, dragging all the dirty professional linen they can find before the public eye and thrusting it beneath the public nostril. Any sort or condition of scandal, real or fanciful, which can in some remote or direct way be saddled on or connected with a professional, is pie for the papers. A row, a divorce case, a notorious liason in which an actor or actress may perchance figure, is held to be more spicy, more readable, more important than the rows, divorce cases and liasons of the rest of the world. The reporter and city editor conspire to give the utmost publicity to theatrical gossip and slander because they are avow-edly bent on tickling the great, vulgar, Average Public, and this is one of the surest and safest ways of doing it.

Just at present, however, the thespian is enjoying a brief respite, and the argus eye of the daily press is fixed on the theologian. The news columns have fairly reeked with cases of clerical backsliding These are nearly all in the nature of immoral conduct, infractions of the Seventh Commandment being particularly popular. A Virginia clergyman is charged by his parishioners with having given an al fresco reproduction of one of the most memorable scenes in the Garden of Eden drama. He is being tried by the Washington Presbytery. A few days ago, in Philadelphia, a venerable, silvery-haired Methodist preacher was arrested on a charge of malpractice. The victim accused him of the crime on her death-bed. A letter, written by Bishop Hogan, of the Kansas City diocese of the Catholic Church, has just been made public. In it he explains the many obstacles to the successful management of his charge, the principal one of which is the insubordination, drunkenness and lewdness of many of the priests sent to serve under him. He cites twenty-three cases, with names and circumstances, where priests during a period of six years have been expelled from the diocese by him for dissolute or diagraceful conduct. In Scranton, Pa., on Saturday last, a Congregational divine was arrested for betraying a servant-girl under promise of marriage, and then inducing her to undergo a criminal opera-

The foregoing are but a few instances the daily press within the past few days. It must be admitted that the minister or priest that forgets his calling, its duties and responsibilities so far as to commit an act of gross impropriety or immorality, is guiltier far than the similarly recreant layman who in the commission of the sin is not restrained by the considerations of exemplifying responsibility and professed righteousness that hedge thickly in the occupant of the pupit. But even thus, we do not think because of the wholesale manifestations of rottenness among the teachers of the various religious denominations that either the Church or the faithful in it will be incontinently condemned.

Yet such is the unjust judgment that is measured out to the profession in certain inimical quarters for the reason that a few people within the guild have assisted in providing material to feed the prevalent sensationalism of the daily press. We do not censure the whole clergy because a good many of its members besmear the cloth and outrage the sense of public decency. Why, then, should a large proportion of the church-going classes form their estimate of actors' social relations and characteristics from the highlycolored, often partially fictitious, professional scandals that are so popular with a certain set of the enterprising daily records of horror, filth and crime?

## A Matter of Principle.

In the Chicago Herald, Philadelphia News, Louisville Commercial and the ten other influential out-of-town newspa

which Mr. W. F. G. Shanks supplies with a breezy New York letter once a week, there recently appeared a plain-spoken article from that frank and fearless writer's pen on the subject of the honest and dishonest treatment meted out to the people of the stage by the New York press. It is reprinted in another column of this number. Mr. Shanks truly says that there are few dramatic writers or reputable papers that obtain money by illegitimate means for their criticisms, and he adds: "There is one dramatic paper-THE MIRROR-which will not allow a paid notice in its columns under any consideration." This is literally true, not only in respect to the present, but to the past.

THE MIRROR is far more rigid in up holding the principle of which its cast iron rule is the outcome than either the daily or the weekly papers, even of the best class. That is one reason why our readers have faith in what they are given to read, and also why we have succeeded in lifting dramatic journalism out of the mire into a pure, invigorating and healthy atmosphere.

### To Investigate an Old Complaint.

An actress who recently visited the Forrest Home reported to the Directors that she heard many complaints of the tyranny of Superintendent Wilson. The Directors accordingly announce that at their next meeting they will investigate the charges thoroughly.

This is only right. Rumors of mismanagement have from time to time reached the profession, and the first testimony in favor of the Superintendent of the Home yet given out was that contained in the letter from Harry Bascomb published in last week's MIRROR.

Apparently Superintendent Wilson has little in sympathy with the profession. That, aside from the specific charges laid at his door, should disqualify him for the position he occupies. If the Directors really wish to have the old actors and actresses in the institution made comfortable and happy-as Forrest meant they should be-they could certainly accomplish that end by securing Uncle Ben Baker for the place. We are sure everybody connected with the stage would applaud their choice.

### Personal.

DAUVRAY. -Helen Dauvray is summering at the West End, Long Branch, CALHOUN.—Eleanor Calhoun is spending

the Summer with her mother in San José, Cal. RUSTICATING .- Ruth S. Cowles and Sadie Bigelow are rusticating at Greenwood Lake,

MANN.-Mr. and Mrs. Harry Mann sailed from Europe to this country yesterday (Wednes-

MARLOWE.-Virginia Marlowe and her other have gone to the Catakills for the

HOYT .- Charles Hoyt and Flora Walsh will be wedded on Tuesday next at Charleston, N. H.

CARRY.-Edna Carey paid the city a visit ast week, but the heat soon drove her back to the refreshing breezes of the Catskills.

COULTER.-Grace Thorne Coulter has been in A Run of Luck that Sophie Eyre created in

ROSENQUEST .- J. Wesley Rosenquest spending the Summer at Bay Shore, L. I., where he has a cottage directly on the great South Bay.

SARGENT .- Franklin H. Sargent, director of the New York School of Acting, is spend ing the Summer at Chateaugay, Clinton County, N. Y.

CHEATHAM.—The Baltimore papers chroni cle the success of Kitty Cheatham as Falka at the Academy, where she is appearing this week with the McCaull company.

KELCEY -Mr. and Mrs. Herbert Kelcey (Caroline Hill) sailed for England on Saturday last. Mrs. Kelcey will probably remain there a year, Mr. Kelcey returning in August.

BRADSHAW.-Charles H. Bradshaw has gone to his home at North Scituate, Mass. for the Summer. He is negotiating for the production of his new farce-comedy, On the

GOLDTHWAITE, - Dora Goldthwaite, identified with the role of Mary Brandon in My Partner almost since the first production of the play, is at liberty to accept long or short engagements in or about New York City.

HANLON.-William Hanlon has paid \$5,000 for a schooner-yacht, for which he has engaged as skipper the brother of Captain Crocker, who sailed the Puritan during the races with the Genesta. Mr. Hanlon summers at Cohasset.

STOCKTON.-Ella Stockton has recovered her health, and is consequently able to return to the stage. She has a successful farce comedy called Borrowed, by the late Edward Warren, which was played for two season through England. Miss Stockton desires to

BINDLEY .- Plorence J. Bindley is passing

he Summer at Cutchogue, New York.

LELAND,—Mrs. R. M. Leland made a flying rip to Chicago early this week on a busine mission. Mrs. Leland will remain in town furing the most of the Summer, it being her habit to personally attend to the details of her business. The Albany theatre and her managers' agency engross a good deal of time.

WHEATCROFT. - Nelson Wheatcroft has signed to appear in the production of The Still Alarm at the Fourteenth Street Theatre on August 29. He will continue in this piece until the beginning of the regular season at the Lyceum, when he is to make his first appearance on that stage in Messrs. Belasco and De Mille's new play. Mr. Wheateroft is passing the Summer at New Rochelle.

HAWTHORNE .-- On the first page of THE MIRROR is a portrait of Grace Hawthorne, the American actress who has been for some time a central figure in the theatrical world of London as player and manager. In the Fall Miss Hawthorne will produce Sardou's Theodora ipon a grand scale. She is a plucky woman, and has made a brave fight to secure her pres ent foothold among our English brethren.

HAYMAN.-To-day Manager Al. Hayman departs for San Francisco. His stay has been briet. He was able to accept one out of about every four attractions offered for the Baldwin Theatre, so great was the demand for dates. A day or two before his departure, Mr. Havman received from his lieutenant, Mr. Bouvier, an itemized statement of the financial result of the 'Frisco season, and the balance on the right side of the ledger is very handsome.

STANHOPE.—Adeline Stanhope has settled to go with Helen Dauvray next season. She was offered engagements with Travers House and to appear in Dion Boucicault's new Meg Merrilles in San Francisco, Beginning August 15, Miss Stanhope will appear for one week in Gwynne's Oath, which will be put on at the Windsor Theatre for the purpose of getting a Metropolitan verdict. The piece is booked for a tour of the principal cities, commencing early in September.

### Mr. Howells and "The Critics."

Dr. Johnson said that he once overheard profane language from the lips of a fishmonger who was engaged in the task of skinning a living eel, and who was angry because the fish would not keep still during this operation. The example of that fishmonger, obviously, is not a good one to follow. Playwrights who are skinned alive by dramatic critics have a good right to squirm and to squeal. But why should they manifest such extraordinary sensitive resentment when, as a rule, they are not only not skinned, but absolutely buttered? What, for example, is the grievance that is gnawing the inwards of Mr. W. D. Howells? This gentleman never loses an occasion for a mean and spiteful dig at what he calls-in that pert phrase with which supercilious counter-jumpers and callow female consumers of the caramel habitually sneer at a class of useful workers imme ably above their level-"the critics." What have "the critics" done to Mr. Howells that his life seems to have become a burden to him. and he can neither go forth with satisfaction nor possess himself with patience while Mordecal sits at the gate?

Since the first moment when Mr. Howells came upon the literary scene he has had good He was very early made a consul at Venicea capital post for a young man of letters—and that he enjoyed it is abundantly evident in the capital book that he wrote about the romantic city of the hundred isles. He then came home editor of the Atlantic Monthly-a good and rosy position, in the refined city of Boston There he went on writing filmey but amiable school-girl novels, with incessant industry and popular acceptance, and with large emolument, for many years. He is now (not with the best taste, to be sure, but with absolute freedom and comfortable loquacity) become a bookreviewer for Harper's Magasine, and he is in the enjoyment of abundant opportunity, which he improves, for freeing his mind in all directions, and with ample recompense. He has, at least to his own satisfaction—and by the kind permission of Henry James, Jr.—
obliterated Thackeray; and he has, if one
may so express it, corked up Charles Dickens and snuffed out the "commonplace" Charles Reade. Certainly if any writer of our time ought to be happy Mr. Howells ought to be. What is the matter with him? Is he, alas! afflicted with that worm which dieth not, but wanteth to write a play and knoweth that somebody is thinking he cannot do it? Having had abundance of popular applause and good fortune all the days of his life, does he fret and fume now because, like Bottom in the comedy, he is not content to be Pyramus but wishes likewise to play the Lion-and all the other parts into the bargain? It would seem so. True, there are readers who do not think that Mr. Howells, with his strengous records of the small talk and still smaller actions of pettifogging people, is a good novelist, or that he often writes good English; readers who continue to judge Thackeray and Dickens, and Charles Reade, and even Fielding and Smollett; readers who believe that judge who finds incipient muschief in Tenny son's glorious poem of "Guinevere," and at the same time sees impressive merit in the putrid pages of M. Zola, is a bad judge of literat and one whom they do not care to follow.

"These things are spoken and these things are true," and possibly Mr. Howells may be resentfully aware of the fact. But an experienced writer, a man of the world, should know that he cannot p'ease everybody, and that when "the wind site in the shoulder of your sail," and you have everything your own way with a large, however frivolous and unwise majority, you ought to be sufficiently philo-sophical to feel satisfied. Mr. Howells, doubtless, knows this, and yet he is not content. There is a canker in the bud of his peace, and the name of him is Dramatic Critic.

Yet Mr. Howells has fared very well, even in this direction. All playwrights fare very well, notwithstanding their sore-headed complaints. It is the exception to find the work of any one of them ever severely condemned by anybody. Puffery exudes from the press as naturally as pitch does from a pine tree, at any mention of a play, or, for that matter, of an actor. Here and there, perhaps, a slight voice of remonstrance may sometimes be heard. A few old-fashioned observers are still extant who appear to think-as that old fogy, Shakespeare, seems to have thought-that the essential element of a play is action, and that you do not, and cannot, make a drama by outting up a narrative novel into sections for recital by several speakers.

Mr. Howells, when, a few weeks ago, he brought forth at the Madison Square Theatre a piece called A Foregone Conclusion, may possibly have heard one or two of those antique voices, mildly expostulating that talk does not constitute a play. What of that? Mr. Howells can readily reply, through the medium of Harper's Magazine, that it does; and his numerous public will agree with him. But, supposing that the old-fashioned dramatic critic is right in his doctrine, wherein consists his offence? It is not the fault of dramatie critics that there are laws of composition. They did not make them. The unities of time, place and action were not invented in the newspaper sanctums of to-day, or even of yesterday. The distinction between prose and verse, narrative and movement, pantomime and homily, wit and dull-ness, has been in existence for several years. Such reasoners as Aristotle and such dramatists as Menander, Terence, Mollère and Sheridan long ago taught the thinking world that a play is a structure widely different from a sermon and not to be made by two or three hours of diffuse and tepid conversation. There is no crime committed by the unfortunate dramatic critic who casually refers to this class of principles and facts. Indeed he would serve the public more thoroughly if he would do it oftener. For that, after all, and notwithstanding the complacent assumptions of displeased experimental playwrights, is the function of dramatic critics. They do not write for authors or for actors; they write for readers-or should do so, if they understand their business. Their usual custom, indeed, has been to act upon the time-honored precept-quite in the vein of Mr. Howells-that "a small drop of panygeric, given on a large lump of sugar, is often good for an infant with

But the rational expectation of a reader is that he will be furnished with a just and thoughtful account of every really important place that is produced; that it will be judged and estimated according to the right principles of criticism, long ago established and accepted by the wise thinkers and practical dramatic artists of our race; and that it will be described in an interesting manner. Mr. Howells, apparently unable to discriminate between the function of the novelist and that of the dramatiet, may go on writing dull plays and posing meantime, he may depend on two things-that the dramatic critic will continue to perform his duty, and that a considerable class of the pub lic, not interested in millinery and confection ery, will continue to believe in the dramatic manner that has been sanctioned by Shakes-pears, Josson, Congreve, Sheridan, Coleman and Robertson. It may not be good enough for him; it is good enough for them.

WILLIAM WINTER

Letters to the Editor. IS IT PLAGIARISM?

Editor New York Mirror;

Duan Sun:—I um a constant render of your pay
which I person with a great deal of interest, and It
agrees with your continuous capressed regarding of
persons. A fault tryle to this, is my opticion, is fine
any. I exiter that Robert Johanes has been guild
this in calling least, or, A Wife o Sucres, original
the work of his own construction. This may be a
degree be true, but anyone who has read "Lord Lys"
(Choicer and domanted it with the mais insulting
Choicer and domanted it with the mais insulting

KNOWS NOTHING ABOUT HER.

diller New York Mirror;

Daan him:—In regard to the article which appeared a the daily papers on haterday and hundry lost, saying it was supposed I had run away with a young girl remained home haterday on raing. I have not him about the young lady. It seems she run away from home because her mether whipped her. I was supposed to see any name mixed up in the officer. Supplay's Work was a supplay of the officer. The World may be a very volumble paper, but it is slow it gesting at the truth of some of its own orticles. Respectfully yours. Constant R. Constant.



Mrs. Stacey, the lady whose young daughter Della made her dent under singularly unconventional circumstances one afternoon last week at Dockstader's, has plenty of grit and determination. Knowing positively neithing of the theatrical business, she made a bargain with Ardennes Foster to give Delia a New York appearance. Mr. Foster received what little money Mrs. Stacey could gather together and then left her in the lurch, endeavoring meanwhile to prevent the performance taking place at all. The unforcescen incidents and interruptions of Tom Craig's Wife, together with the presence of General Sherman, made the affair extremely peculiar and out of this fact Miss Stacey succeeded in reaping a good deal of gratuitious newspaper advertising, the which she believes to be compensatory for the disappointments of the drama and its poor pre-

... How rash is the novice-how amazingly self-assured and confident in risking that from which other and wiser persons would shrink. Until this more or less memorable performance Miss Stacey had never been on the stage in her life, yet under the trying eireumstances she showed absolutely no nervousness. The reason for this is that the novice does not know enough to be nervous. When she begins to acquire knowledge that comes, too, and its appearance is always an encouraging sign.

Miss Stacey's father died a year ago. He was
a Colonel in the regular army, and had been twenty-eight years in the service. The daughter some time ago put herself under the instruction of that estimable actress, Rosa Rand, who says that her pupil possesses gifts of no ordinary character. General Sherman knew the young lady's father, and that is why he was present in a box at her dedut to cheer her efforts and lead the applause.

The General's kindly heart has been the means of helping several people in the profession. Last week he gave another evidence of generous encouragement besides that just referred to, in respect to the production of Col. Nunes' Palse Steps at the Windsor, when he was on hand to give the occasion a distinguished interest and to respond to eries for a speech. It is more the fault of the old warrior's heart than his head that he exerts his influence without ever stopping to consider the artistic worthiness of the person it benefits. In the case of Mary Anderson he was on the right track, but with Bianche Roosevelt it was decidedly different. That bright woman couldn't sing a bit with all her study, but this made no difference to the General, who, in the innocence of his nature, boosted and boomed her as if she had been a Patti, Jr. All this is valuable as proving the graciousness of Mars, but it is

My mail-bag is a constant source of expostation and amusement. Every day I reselve a hundred or more letters, and of course in the number there are many odd and lunny communications, chiefly in the nature of questions from annious queriets. They want me to tell them everything ranging from " where to buy a pure article of peroxide of hydrogen in Philadelphia or New York" to where to f. nd a detailting and delinquent husband who has left the hotel and wardrobe trunks of his too trustful wife in the iron grip of a relentless hotel Their inquiries cover every imagin. able and unimaginable subject. Here's the perennial chap who wants me "to decide a wager" by letting him know in my next if ult ever brought a live dog on the stage in The Shaughraun; the girl who has bet a box of Huyler's buttercups that Ed. Bothern's eyes are grey and not blue; the "Constant Reader who is stage-struck and wants to know how to proceed to get an engagement; the gentleman who is importunate for the exact date of some unimportant performance in the '40's; the fellow who thinks you ought to read his play and interest yourself in securing its production at Wallack's or the Madison Square; the accommodating but ungrammatical individual who tells you that your paper would be perfect if you would add a feature that he is prepared to furnish for a modest honorarium, on order; the reminiscent relie who finds some coincidental or connecting interest in every contem poraneous happening with some other happen. ing in the dim and remote past; and the actor who save your dramatic critic is a brutal ignoramus because the latter did not say that the actor was a fine actor and a great actor, and a flery genius to boot. These are but a few of the native of this city. His first professional the classes of correspondents in my catalogue, appearance was made at the old Mational The

but they suffice to give an inhiting of the vest fund of entertainment which by virtue of my lot I am constantly afforded.

The quaintees, queerest and funniest of the letters that have reached me for several years past I have stored away in some unused pigeon-haise, and one day I shall sort them ever and regale you with extracts from the best

The other day a crank sent me a synapsis of what he denominated as "the greatest American drama of modern times." It was entitled The Bride of the Mammath Cave; the scene was laid in various portions of that sub-terranean retreat, and the leading character, suphoniously and alliteratively christened Jabos Jackson Jones, was gravely described as "a well-known negro agnostic.

Past on the hoels of the report that Mary Anderson's brother Joseph is to marry Lawrence Barrett's daughter Gertrude comes the rumor from London that Miss Anderson herself is engaged to Furbes Rubertson, the accomplished artist and solar, who was her lead-ing support the last time she toured in her native country.

Mrs. Potter is going to challenge Lundon criticism again. She announces that she will change from the piece in which she has been so unmercifully criticised, to another shartly.

The London Dramatic Arriem, a journal that is never so happy as when it is giving something or somebody American a dig, quotes an article on Dixey that recently appeared in this journal, and remarks that that entertainer, "who came over here with a rotten play, an indifferent company and a huge reputation, is being 'let down' in a most refreshing manner by the American press." If the editor of the Arriew will glance over the files of THE Minnon he will find that this paper exposed Mr. Diney's true relation to the American stage before he visited England, and objected to his being received, on his manager's gase: our assurance only, as our representative com: edian, a representative comedian, or even a comedian. He was only rated here as a popu lar performer of graceful tricks, and THE MIRROR took the pains to caution its English contemporaries in advance. And now the #+

Edward Aronson left town for his brief vacation yesterday. He will spend it at the Hatel Kanterskill in the Catabilla and at the Port William Henry, Lake George, Dr. Nesbitt goes along as a medical guard of honor,

I note that some of the papers credit Mrs Langiry with being the first woman to take out naturalization papers in this country. That is a pleasant little fiction. Madame Penial, who doesn't claim any priority in the matter, was naturalized over thirty years ago.

Hard upon the account of the memorable journey of Dr. Robertson, Clay Greens and Geoffrey Hawley to the Mains wildwood comes a telegram announcing the utter defeat and rout of the party by the indigenous black-flee, Greene and Hawley have retreated to Connectleut, while the doctor is proceeding, by easy stages, to the Massonomo House at Manches ter by the Bea.

Mary Anderson had an upleasant experience in Edinburgh last month. The Harriers seled her to bestow some prices. She declined in a Harriers were mightly offended in soncequence. They attended the Lycoum Theatre in a body, filling the gallery, and accompany: ing the performance of Galatea with bolsterous and disturbing remarks. When Galates in the last act assumed a suppliant attitude and with uplifted face and outstreshed arms exclaimed "the gode will help me," the gallery at once shouled back deriaively "We will, we will !" The better sense of the lower part of the house finally succeeded in quelling the noise, but not before Mary had grown thoroughly angry.
The Scotch and English papers vigorously re-prove the Harriers for their roudylom and onprovesympathy for the actross.

Bloomhere Lawrence Mareton replies to John A. Bierens' statements concerning the author ship and production of Hypocrite. It is but fair to Mr. Bievens to state that his assertions in the main have been corroborated by Mana ger Rosenquest.

Death of Edward Lamb.

The announcement yesterday of Edward Lamb's death on Tuesday night occasioned widespread sorrow in professional sireles. It was only a short time ago that the disease which brought about this ead event-senser of the stomach-was discovered. He continued, however, to play his part in On the Rin Grande with the company, of which he was part proprietor, until the close of the season on June 4. Since then he has been under medical treatment at his home in Brooklyn, He suffered a good deal from his dread malady, but bore up bravely to the end. The funeral will take place on Friday.

Mr. Lamb was fifty eight years old. He was a native of this city. His first professional

atre as Martin Haywood in The Rent Day. For six years he was a valued member of F. H. Conway's rempany at the Brooklyn Park. He was also at various times with Augustin Daiv, H. A. Bothern, McKee Rankin, A. M. Palmer, Annie Malay and other prominent

Paimer, Annie Maley and other prominent managers and stare.

As a comedian Mr. Lamb possessed decided ability. His work was always well and conscionitusely performed. He had great native intelligence, quick perceptions, droll humor and a knowledge of the details of his art acquired by ardunus training. Socially he was universally popular, numbering hundreds of professionals among his friends. He had many admirable qualities, and his integrity was flawless. He was a good actor, a good husband and father, and a good friend. His loss is deeply and widely regretted.

Manager Sardiner's Three Enterprises.

"I shall have three enterprises under my management next season," said E. M. Gar-diner to a Minnon reporter: "Frank Mayo in The Royal Guard and Nordeek, Zoso and The Streets of New York, with George C. Boni-face as the star. Mr. Mayo will do The Royal Quard as the principal attraction and Nordeck at the matinees. There will be eighteen people in the company, and among those already engaged are J. H. Taylor, Bavid Hanchett, Alice Fisher, Miss Larremore and Helen Rand, The season will open in Bullulo on August to and from there the company will go direct to San Francisco. We shall only carry one— the principal ==scene, and shall make the theatres where we play furnish the rest. In the

the principal scene, and shall make the theatree where we play furnish the rest. In the large cities we shall have about fifty people on the stage at every performance. The ward-robe will be entirely new, made expressly for us by the flaves Costume Company. Time is bended up in Dec. 19.

"As for our flage company, it will be managed by Joseph Frank, under my direction. Among he people we have already engaged are Toma Hanlon, a faughter of the late Thomas Hanlon, of the Hanlon Hyphars, who possesses a splandid voice; M. T. Elsop, formarly with McCauli's Opera company. J. B. Richards, the tener, there had to from the Little Tyconn company and four from McCauli's Opera company. There will be twenty girls in the ballet. The scenery is painted by Henry M. Hayt. The Dusen has not vet been engaged. We shall upon the season on Bept. 2 at the Windsor in this city, and then go to Chicago. We will only play at first-class theatres and musums—and time to booked solid up to April with week stands. The Streets of New York goes out with Mr. Bonlines and a strong company, but little sitered from last season. We shall carry nearly all the scenery for the play, and week stands and good houses only will be played. The season opens at Providence on Rept. 13, and time has been booked up to February."

Mr. Rosenquest Corrects Mr. Stevens.

Mr. Resenquest, manager of the Pourteenth Bireet Theatre, called at THE MIRROR office the other day to contradict certain statements made by John A. Bievens in last week's inter-view with the latter concerning the play Hypnerite and its production.

'Mr. Stevens told the truth in his story," said Mr. Hosenquest, "except in one or two particulars. It is not true that Hypocrite played to more money the first week than Den Thompson in The Old Homestead the first week of its run at my theatre. Hypocrite's receipts were \$3,353,70, while Mr. Thompson's were ever \$4,000—and that was, by the way, the lightest week during the whole engagement

"Furthermore, I did not, as Mr. Stevens said, get frightened by hostile newspaper eriticism and lose my nerve. I was losing my money, and for that reason, and also be cause, according to agreement, I should have had to enter into a contract to put the play on Hypocrite same off after the assend week, 11 had a fine company and a careful production; but it was a fatture,"

Lawrence Marston, author of Hypoeric relied later to give his side of the story. Mr. Marston believes that a very long and rusty not was driven into the play on Monday evening, June 6, at the close of the second act. "Up to that moment," said Mr. Marston, "the house was all enthusiasm, and the recalls were numerous enough to gladden the heart of any author. These were calle of 'Author! Author! These were calle of 'Author! Author! These were as persistent that Mr. Rosenquest came behind the scenes and instead on my responding. Why I did not wish to respond with be explained later on. However, I was persuaded to how my acknowledgments. As I turned to make my exit I was duminounded. There stood John A. Stevens at my eibow, and I hnew that a bright had fallen upon the play. I had from the sight of the outlence, applying down my indignation. I knew that Hypocrite's fate was scaled. During oil the rest of the evening the audience was cold. I learned alterward that Mr. Stevens at the rest of the evening the audience was cold. I learned alterward that Mr. Stevens and on the stage after mis, against the carnest, imploring projects of the house manager. For a time I was much cast down over the failure of Hypocrite, but I've recovered my epitie and ash at work again. Nothing can shape my belief that but for the rashness of Mr. Stevens the play would have been a gray ourcase.

"Hare, in brief, is the history of Hypocrite." elled later to give his side of the story.

ness of Mr. Bisvens the play would have been a great success.

"Mays, in brief, is the history of Hypocitic and Mr. Bisvens' connection with it. The play was writion about three years ago and called Walton's Home. In August, 1334, it was accepted by Nate Satebury and Yred Bryton. The price was to be \$9 core, and \$115 to was paid down. They alterward relected it and the first money was forfeited to me. I then took the play to Louis Aldrich, who was on well pleased with it that he offered \$900 for it. Of engree, I rejected his offer. He eatd it was the only play he had ever read in which the villam had a passon for existing. Then I sought Harry Miner, who consented to produce the play it I loseph Haworth could be accused for the leading part. Mr. Haworth could not be had. Needing money, I offered

I, Charles Davis a half-interest for \$500. Here Mr. Stevens, whose Passing Shadows were flitting at the People's Theatre, nudged me and said he could raise \$500. After hagging for a long time with Mr. Stevens, he finally offered \$500. But he could not even raise this amount. A contract was drawn up and \$65 paid down. I objected to the word 'collaborateut' in the contract, for Stevens, never wrote a line of the play. However, I was persuaded to allow it to stand. In sums from \$1 to \$65 i received in all \$740.55 from Mr. Stevens; but I have given him a receipt for \$500. I discovered that Stavens had quietly copyrighted the title Hypocrite. This led to more trouble, but he shally signed a paper acknowledging my half interest in the play.

"Here is what Mr. Stevens did to Hypocrite. He insisted that the third act should be made a 'grazy' ant'—that is, one of the characters' handless and the standard of the standard of

"Here is what Mr. Stevens did to Hypocrite. He insisted that the third act should be made a 'grazy art'—that is, one of the characters should become a lunatic. I strongly objected to the 'crasy act,' but Mr. Stevens carried his point. He knocked me out with the assertion that Unknown had cleared a hundred thousand dollars simply because there was a crasy man in it. Mr. Stevens paid my expenses to Boston while I wrote in the 'crasy act.' He was also to pay me \$30 entra for the 'crasy act.' Now \$30 is a small amount for writing even a 'crasy act,' and so I confess to a little 'faking.' While Mr. Stevens was under surveillance of minions of the law, I roamed through libraries in search of novels—say Reade's—from which to draw 'crasy inspiration. That's how I wrote the 'crasy act' for Mr. Stevens. I lugged in the speeches of crasy people found in novels. I forget to say that the act was taken bodily from my play Daily News. Mr. Stevens never paid me the \$30 for the 'crasy act.'

"When preparations for the production of Hypocrite were well advanced, it was deemed a matter of discretion to keep Mr. Stevens name out of the announcements. He grumbled at this, and once threatened to knock the production in the head. To appease him I at once had my own name taken out of the announcements. This is why I did not care to respond to the calls of 'Author! Author!' on that fatal night."

### Mansfeld's Monsieur.

"Yes, it is true that Richard Mansfield wrote Monsieur, the new sketch in three acts which we present at the Madison Square The-airs next Monday night," said Manager Ed. Price to a representative of THE MIRROR. "He had been promised a new comedy to open the season with, but when we came it was not ready. We put on Prince Karl, but we had no new material to follow it.

"There are no claims whatever made for Monsieur. All that we hope is that it will prove a nice Summer entertainment. The part which Mr. Mansfield will play is that of Monsieur Andre Rossini Mario de Jadot, a French music teacher of noble birth—one of

sjeur Andre Rossini Mario de Jadot, a French music teacher of noble birth—one of those impracticable, visionary, exuberant fellows with considerable musical genius, who has been brought over to this country by one of those impecunious opera managers who talk so loudly and produce so few operas. When his friends are all used np Monsieur is compelled to give music lessons. He is always in the clouds, and so it is little wender that he falls in love with the daughter of a millionaire, Alice Golden, one of his pupils.

"The first act shows the home of the Goldens, who, although of old stock, are very vulgar as well as very rich. In the second act the teacher and his pupil are married and living in humble lodgings. They have two very good friends—a young Englishman, the Hon. Charles Mt. Vernon, and Tom Vanderhuysen. In the third set the couple are at Narragansett Pier, the two young men having made them their guests for the time being. Here the tables are turned. Millionaire Golden loses all his money and Andre receives tidings of his succession to vast estates in France, and a cable to the effect that his opera, produced in Paris, has been a success. Of course, with this the play ends happily. There is another love story running through the play, and a number of good comedy characters."

The Great Change at the Academy.

"We shall open the season of the Academy of Music as a combination theatre on Sept 5 or 18," said A. J. Murphy to a Miraon rethe road next season if it were continued, porter, "and by that time I hope to have contemplated changes are made, I believe we shall have one of the finest theatres in Ameriea. To-day Mr. Douglas is to decide on the style of orchestra sens to be put in the balcony, where, as you already know, the first and second tier bones are to be taken out. The change will give us soo more sents. The Artists' bones will remain as they are, and that will probably be the swell part of the house. They will come in very handy for theatre par-

They will come in very handy for theatre parties.

"Work on the improvements will probably begin next week. The house will be re carpeted and re uphoistered throughout. We are going to put in a number of new fire escapes, although they are not called for by the Fire Department. There are already fourteen exits on this floor. We are arranging for a new and improved fire apparatus, which will be put in under the direction of a well-known Fire Citef. These are not our only precautions against fire. We are getting estimates on an iron curtain. The front of the house will be lit up by incandescent lights, and we are thinktron curtain. The front of the house will be lit up by incandescent lights, and we are thinking of using these on the stage also. A visit will be paid to McVicker's Theatre, Chicago, to see how the plan works there. As for other improvements on the stage, our carpenter is going to pay a visit to Philadelphia to inspect the Academy of Music in that city. That stage has been altered once or twice, and we intend to benefit by any improvements noted. Our gailery will be cut away six feet on either side. This will increase the width of the stage to sixty feet. It is also intended to have stage to sixty feet. It is also intended to have the roof over the stage levelled up, and to put in a skylight for safety and light. Mr. Kir-alfy paid a visit to the house recently, and was delighted with the changes to be made. In his opinion it would make the house one of the best for spectacular clays.

"A contemplated and very important

"A contemplated and very important change in the construction of the stage is that of throwing the proscenium wall fourteen feet forward, and thus bringing it nearer to the sudience. The grooves are to be changed. All the scenery will be brand-new. There will probably be no change made in the dressing rooms. There are twenty-nine, all large, as well as large room down stairs for supernumeraries. The supper-rooms will be con-

verted into smoking-rooms, the parlors, formerly used for rehearsals, into ladies' rooms, and the hideous wooden structure on the irring Place side into a handsome portico of glass and fron.

"Among the attractions we have already booked—the official announcement that we were to have a combination theatre being made but very recently—are those of the New York Choral Society, which will give concerts every Sunday afternoon from two o'clock until five, beginning on Oct. 23 and ending on April 29; Henry E. Abbey, who begins a four werks' engagement, with what we do not yet know, on the first Monday in January, and possibly Booth and Barrett."

#### Manager Tannenbaum's Views.

"There is a brightening up of business all over the South." said Jacob Tannenbaum. of the Southern Circuit, to a MIRROR representative recently. "The people do not hear about and do not bother about politics, but are giving all their attention to business, to manufacturing and to the commercial advance of their section of the country. Of the great boom in Birmingham for the past two years I

their section of the country. Of the great boom in Birmingham for the past two years I hardly think it will be necessary for me to tell you. Next season the population of that city will be from \$0.000 to \$0.000.

"Next to Birmingham comes Chattanooga, Tenn., which is feeling the revival in business very much. Atlanta, Ga., was always considered and really is the best town in the South for theatrical business. The receipts for two nights and a matinee in it are as much as in others for an entire week. Anniston, Ala., Knoxville, Tenn., and Columbus and Macon, Ga., are all feeling the effects of renewed commercial enterprise, while Montgomery, Ala., which has been on the go for the past two years, did a business last season that was better than that even of the two seasons before.

"On Mobile, Ala., I could dilate for hours. That city has always been considered a deed town, but instead of that it has been a very good one for the past two seasons, and has made money for all the good attractions. The real estate boom there has been something wonderful. Property in the last six months has gone up from forty to seventy-five per cent., and Northern people, recognizing that the city is shortly to become a great commercial centre, are investing money not alone in real estate, but in other property. They have bought several of the street railways and have laid the new water-works, to cost not less than \$3,000,000. The hotels generally in the South now are very good. One of the great enterprises of Mobile is a big cotton manufactory, now being erected at a cost of one million dollars. It will be in running order in sixty days, and the added population the city is getting by this and other means is tending to make it one of the best theatrical points in the South.

"On account of the Inter-State Commerce.

"On account of the Inter-State Commerce law, I feared that I would not meet with success with my bookings, but so far they have been splendid and far beyond my most sanguine expectations. In fact the Southern circuit for the past two seasons has proved so profitable that all of the managers are coming back. One of the principal reasons for our great expectations for next season is the prospect of the biggest crops all over the South that we have had in the past ten years. Among the companies that have already booked on the circuit are a number that have played over it for the past five or six years."

## Mr. O'Gorman in Human Nature.

"Human Nature, the play in which Richard O'Gorman will star next season under the management of Thomas H. Davis and myself," said Jacob Litt to a MIRROR reporter the other day, "is a Yankee comedy in three acts on the style of The Old Homestead. It is a play that is true to nature, and one that appeals to the sensibilities of the average audience. We shall open the season with it around New York about Sept. 6, and although we only put our first advertisement in THE MIRROR last week, we have already had over 200 application time, which shows you how well Mr. O'Ge man is thought of on the road, and wheth managers consider him possessed of drawing power or not.

"We shall carry all our own scenery, and it will be especially handsome. The different a will be especially handsome. The different acts take place in New York and in New England. One of the scenes will give a glimpse of New York Harbor and the Statue of Liberty; another will show a ferry scene, and the third will be a view of a New England farm. Mr. Davis will go in advance of the company, while John E. Hogarty will act as treasurer. Our company will number twenty-two people, carefully selected. A brass band will be carried along for the one-night stands. The orchestra will for the one-night stands. The orchestra be in full evening dress, while on the parade the men will wear the Continental form. Up to Jan. I we will play in one alg stands, after that nothing but the large citie We will only play at the standard price the

but will devote my time to my theatre, the new Academy, Milwaukee. All the bookings for this house are completed except the opening week, that of Sept. 5. When that is closed I shall go home." "For myself, I will not go with the co

## Business in the Garden City.

"The report that there was any disagre ment between J. H. McVicker and mysel said A. M. Palmer, who returned to the city on Tuesday, to a MIRROR reporter, "and that I went on to Chicago to make matters right. and that we are had friends at the present time. is untrue in every particular. And Mr. Me-Vicker would say the same thing to you were he here now. He has prolonged the engagement of the Madison Square Theatre company at his house to the 20th of August, making three months in all, the longest engagement of any company at his house. That doesn't look any company at his house.

much like ill feeling.
"As for the business in the Garden City, I must tell you that Chicago is hot and the tatres are only doing fairly. What with wheat corner, baseball and the races, ther lots to interfere with theatricals, and with two strong companies of the country play at the same time and hurting each other, no wonder that business is but fair. We do several new pieces out there, and for reason I shall revisit Chicago, lawrences.

London News and Gossip. LONDON, June 23, 1887.

London has gone Jubilee-mad this week, as of course you have siready been duly advised by cable. We have had regular "Queen's weather" hitherto, and up to now the streets have been thronged night and day in a way which beats the oldest inhabitant's record into the hollowest of cocked hats, and everybody who has had the wherewithal to make merry appears to have had a particularly high old time. In the batch of Jubilee honors published on Tuesday there was no baronetage for Mr. Edward Levy Lawson, the chief proprietor of the Daily Telegraph, and no peerage for Mr. John Walter, the proprietor of the Times, as those who professed to be in the know insisted that there would have been. Daily journalism was honored by making Bothwick, of the Morning Post (which is a capital medium for the insertion of flunkeys' advertisements). a baronet; but Levy Lawson and Walter were left severely alone. These omissions have, however, been powerless to hinder the general joy, and after all they may be rectified before the end of the week, in which case of course the young lions of Peterborough Court and Printing House Square will indulge in extra special second editions of jubilation on

their own account,

Mr. Walter has for many years shown his fitness to be called to the Upper House by doing nothing in particular; but I am not aware that he has ever been accused of doing it particularly well. Mr. Lawson, on the other hand, is a live journalist, and has run this Jubilee business with considerable energy throughout. He it was who in the columns of his paper started a subscription to entertain and trot out before her Majesty in Hyde Park last Tuesday 30,000 school children, all in honor of the Jubilee. The proprietors of the D. T. headed the subscription-list with a donation of £1,000 (\$5,000), and for many days money rolled in m all and sundry who wished to advertise at once their loyalty and their names and busises. Opposition papers prophesied ster dire to result from this massing of so many mites in one spot; and predict various quarters. Happily there was never the shadow of a shade of reason for these pessistic forebodings. Thanks to the adm able arrangements devised by the organizers of the affair, everything passed off without a hitch, and while perhaps 300 000 children were made envious and angry that they were not selected to jubilate in this manner, at least happy and had each presented unto them 30,000 were made for the time being perfectly se mug with the Queen's portrait thereon, and some oranges, buns and a meat ple to rejoice withal.

But these be trifles light as air-not the meat-ples and the buns, bien entendre, but the which led up to them. Suffice it to say that, execrated though the Jubilee may be y many overworked members of the Fourth Estate, it has been hailed with unbounded satisfaction by perhaps the hardest-worked among them all. Need I say that I refer to dramatic critics, who, though yielding to some in loy-alty to the reigning dynasty, yet see in the success of the matinee epidemic which the Jubilee festivities have brought about, more reason for rejoicing than is borne in upon them by the fact that her Most Gracious Majesty is now celebrating the fiftieth year of her ost gracious reign. On Jubilee night many of the West End managers, moved partly by an access of loyalty and partly by the fact that all vehicular traffic being stopped for the day hall of any West End theatre, closed their doors. They might with advantage have continued the operations throughout the week, for the most part. Traffic restrictions were removed on the Wednesday, but the illuminations continued, and for that and the two following nights the majority of the West End theatres could show but a beggarly account of empty boxes, to say nothing of equally unoccupied stalls, galleries and pits.

A quarrel which is a very pretty one as it stands, but which, if carried out to the bitter end, will inevitably acquire additional attractions, is now raging between Augustus M. Moore and Clement Scott. Moore is a young man not altogether unknown in connection with theatrical journalism, though his chief claim on notice is that he was for some time Augustus Harris' acting manager at Drury Lane, and subsequently filled a similar but more responsible position under Wilson Barrett at the Princess'. Scott is, as many MIR-ROR readers are doubtless aware, the dramatic critic of the Daily Telegraph, and is besides the author or part author of various dramatic works. Henry Herman (who besides collaborating with Freeman Wills in the preparation of The Golden Band, the play with which Miss Hewitt opened at the Olympic, officiates in the capacity of business manager and general adviser to that young lady) knew Moore in the old Princess' days, and, appreciating his ability, mmended Miss Hewitt to engage him as her acting manager, and engaged he accordingly was. For a fortnight or so all went well, the night before the date announced for uction of The Golden Band, Mr. Scott, nied by Austin Brereton, marched on to the Olympic Theatre and demanded an interview with the manageress. Brereton

is a youthful critic, more or less associated in business with Scott, and both he and Scott have (so they say) from time to time been foully and persistently libelled by Moore in various papers for which he writes. Anyhow Scott and Brereton interviewed Miss Hewitt. as above stated, and demanded to know if one Moore was employed by her as acting manager, and, if so, whether she was aware that the man in question was in the habit of foully and persistently, etc., etc. Miss Hewitt admitted the soft impeachment as to employment, but disclaimed all knowledge of the foul and persistent, etc., etc. At the request of Messri Scott and Brereton, "one Moore" was then produced, and much wordy warfare then ensued. Moore's version of the affair is that Scott and Brereton said to him in the presence of Miss Hewitt: "Did you write so-and-so soand-so?" To which Moore declined to make an answer, aye or no. Whereupon Scott and Brereton demanded of Miss Hewitt Moore's instant dismissal, failing which they swore that never again would they set fort within the Olympic Theatre-an announcement which made on the eve of the production of her new piece, was (so far, at all events, as con cerned Mr. Scott), received by Miss Hewitt with something like horror. The result was that she there and then discharged Mr. Moore. giving him a fortnight's salary in lieu of notice. It must be borne in mind that this is Moore's version of the story, and that Scott has up to now made no sign. Moore has commenced proceedings against Scott and Brereton, and claims £2,000 damages. Thu is as far as things have got at present, and it will be admitted, I think, (as I set out by saying) that the quarrel ts a very pretty one so far as it has got.

The only novelty which has been produced since my last is a comic opera called The Punchbowl, and there wasn't much novelty in that. This was written by a Mr. T. Murray Ford, and set to music by John Storer, M. D. which for the purposes of this notice means. Doctor of Music, The doctor's music proved effective both in melody and orchestration, but it is not likely to be profitable to its com poser until it is wedded to a better bookconsiderably better book. There wasn't much reason for the title; indeed the entire libretto gave but little reason for its existence at all. except perhaps to afford another proof of the yearning latter-day librettists evince for imitating W. S. Gilbert, a task which, as certain of your own playwrights have found, is a good deal harder than it looks.

In The Punchbowl (which was originally to have been called Invisibility) there was a doddering old Grand Duke, or something of the sort, who longed to become invisible, and so a pair of young lovers conspire with other courtiers to make the dodderer drink something out of his punchbowl and to believe he is straightway invisible. Out of this arise many complications which might have been made comic under better treatment from the author and the company. The only people who really scored were Messrs. James Leverett and Charles Conyers, and Miss Emmie Graham, who lately understudied Madame Favart for Florence St. John.

It may interest Americans to know that Emma Howson, the original Josephine in Pinafore, is in our mighty Metropolis, Jubilizing on a visit to her brother. Charles E Howson, who fulfils certain important function under Irving at the Lyceum.

Your natives may also like to be reminded that Mrs. James Brown Potter's secon portant attempt before a critical London audience is booked for the Galety on Monday, when she will appear as Faustine de Bressier in Civil War, which Herman Merivale has adapted from Delpit's Mademoiselle de Bressier. The piece is to have a trial-trip on Saturday at Brighton. May I be there to see.

Another play which is to be tried on Monday is Constance Frere, which will figure at a Vaudeville matinee to be given by Alice Yorke, an actress of some provincial renown. The other new plays next week include your Mr. Richard Davey's version of Hugo's Marion de Lorme at the Princess' on Tuesday afternoon. and a drama called Dawn at the Vaudeville Thursday afternoon. Burnand's adaptation of La Doctoresse is due at the Globe next Saturday night, and on the following Saturday Held by the Enemy is to be shifted from the Princess to the Vaudeville for a time. John Hollingshead is to be testimonialized. Surely the time has arrived for something of the sort to GAWAIN. be done to

## Politenesss In the Box-Office.

In the arrangement and control of an estabment the financial success of which depends wholly and entirely on the entertainment and pleasure of that great, glittering, unsettled and fickle mass, the public, it is strange too little attention is bestowed on the manner in which patrons are treated. This is especially the case with the theatres of a large city. Too frequently managers, who are themselves the very acme of politeness, bestow but little thought upon the conduct and deportment of those whom they place in their box-offices and on whose politeness, civility and urbanity the good fortune of the house in no little way depends. It is the same in many cases with

Backela

the managers of travelling combinations While they themselves have risen to their positions by tact and the exercise of a natura onhomie that has made for them no end of friends, it is too often the case that the wellbeing and success of their enterprises is being undermined by some surly and ill-humored underlings who reserve all their good manners and their smiles for their managers and their female friends.

Two cases in point came strongly before the writer in which both phases of the subject matter can be illustrated-the one dealing with one of the best paving of the city theatres-the other anent a travelling organization even now not far distant from this city. The manager of the city theatre is respected universally for his cleverness, his natural good breeding, and his invariable good humor. Seldom out of sorts, he has always a smile for his friends and a soft word, for bores. The writer has never seen him in bad humor, and his company and employes respect and revere him. Yet for over a year this gentleman had about him as a factotum, errand-boy and general assistant, a young man of twenty who was the very perification of ill humor, bad manners and ness. He spoke apparently from the very depths of his internal system, and then as little and as impertinently as possible. His smiles were invariably reserved for his female ac-quaintances, and his frowns for all those who were unfortunate enough to be compelled to have to see him before an audience could be have to see him before an audience could be had with his employer. He was universally disliked by everyone who had any dealings with him; yet his real manners were so well concealed before the manager that he held his position for quite a while. His ultimate dis-charge gave considerable satisfaction. At one

charge gave considerable satisfaction. At one time it is said that he endeavored to work his way into the box office. Had he done so it is saie to predict that the receipts of the house would have fallen very perceptibly.

The second case in point—that of p young man of about the same age as the other, connected with a travelling organization. The manager of this company bears the distinguishing traits of a gentleman, as easily and as naturally as any Admirable Crichton of our time. A smile sets as naturally on his features as naturally as any Admirable Crichton of our time. A smile sets as naturally on his features as his dress suit does on his well-shaped figure. But he, too, is burdened with an underling, all of whose politeness and manners would go into a thimble without spilling over—a young man whose female friends are the happy recipients of most of his smiles, while the public are treated to his scorn, and those who are his utter and complete contempt.

It is a matter worthy of reflection that both

of the cases spoken of are young. If they were older it is safe to predict that more manners and politeness would have fallen to their share. Without experience, knowledge or a few of the raps of misfortune which in no other profession will they get sooner or harder, it is little wonder that their effervescence is so marked and noticeable. A few more years-a few more seasons of hard work—one or tw dismal failures-and they will return to their senses and come down from the lofty flights into which success has "boosted" them. Youth will have its fling, in spite of the fact that patrons grumble or the manager's friends com-

plain, or the receipts diminish.

But if youth is in some cases indiscreet, it can not always be charged with indifference or There are any number of case impoliteness. There are any number of cases that could be mentioned of boys and young men connected with New York's theatres whose natural manners show good breeding and cul-ture—who are civil and polite not because they have to be, but because it is their natural habit -who know how to act and who always have a smile and a cheery word for everyone in spite of the trials of the box-offices and the inroads of the many bores and nuisances which every metropolitan theatre has to contend with.

And to these all honor. If they keep on they
will advance in their profession much more
rapidly than their surly brethren, for in no
other line or calling is such a big premium

In the Wilds of Maine.

SEBOIS FARM, se MILES N. W. OF PATTEN, HOBSCOT Co., Me., June 14, 1887. [By special buck-board to THE MIRROR.]

On Saturday, June 19, at precisely 5:30 P. M. the bad ship Franconia swung out from Pier 38, East River, having on board as passengers Clay M. Greene, Esq., Percy Leach (Dr. Robertson's valet, and Yours Truly, bound via Portland for this charming oasis in the wilderness of Northern Maine. We stood off Blackwell's Island, nodding along at a snall's pace, just at the hour when those floating palaces, Providence, Narragansett and Massachusetts, were passing on to points East, and it was an amusing as well as beautiful sight to watch them snub us, as did, in fact, everything in our way, including schooners, during the voyage. I never saw such an old tub. Snub us! yes, and set us tossing with vexation in the long rollers from their huge paddlewheels and, leaving us in the seething foam of their wrathful wakes, vanish in the sunset up the Sound. On one side lay the heated Metropolis, with its multitudes flushed and tainting in the fierce race for wealth; on the other, the insane asylums, with their hundreds of mad minds-"haunted palaces" in which

The glory
That blushed and bloomed
Is but a dim remembered story
Of the old-time entombed.

There was scarcely a ripple on the river, but the motion of the steamer was enough to allow a breeze sufficiently cooling to atone for the sad way in which we droned on. There was a tame monkey on board (the third mate). He was a festive cuss, and Clay and I proceeded. to monkey with him forthwith. We gave him a couple of cakes of tolu chewing gum, which he swallowed. Then we gave him two adult compound cathartic pills to assist digestion, and it was as good as a circus to watch the expressions that suffused his phiz. He was the epitome of Pat Rooney when he sings about Monday morning and a certain mysterious afteen dollars. We laughed at his grins

and gleeful gyrations until seven bells, when we made a brave bolt for the supper-table. And eat! Shade of Tom Morris! we never made such exhibitions of ourselves in our lives. I was about to send my plate aft for a third act of shad, when Clay nudged me with "Cheese it, Geoff, the steward's on to you. He'll just about nail you for two suppers if you don't quit!" I refrained, consoling myself by recalling the advice of the old lady (that same old lady who said so many things), to wit: "If you want to be healthy, always leave the table hungry." I followed her advice to the letter throughout the voyage. Clay, let me say, parenthetically, when he gave me the timely admonition, was, in a modest, conservative manner, stowing away more than his seventy five cents' worth. He promised to give me a sketch of the monkey. I suggested he might make a sketch of onr appetites.

The next morning, after a delightful night's up in G, we went on deck at an early hour. But the monkey was not to be seen—he was probably indisposed. I guess the pills knocked him out, and he was courting the seclusion "that the cabin grants" and wondering what the hot waves were saying. Our ap-petites were still with us, and at noon we landed at Martha's Vineyard and were plucking some wild flowers from a vacant lot to give to a baby on board (only fifteen months of when an old wiseacre hailed us with the fol-lowing: "My friends, do you know we live on grass here? We eat grass, we drink grass. grass here? We eat grass, we drink grass we clothe ourselves with the money the gras brings, we must mow grass to live, a you trample it down you rob us!" were his words verbatim I memorized then purposely. I came near muttering something about all flesh being grass, and some of it rank and interspersed with stink-weed; but as we wanted the flowers for the child, who had we wanted the nowers for the child, who had been seasick and was fretful, the old jay escaped without being sat upon. The little toddling was tickled to death—gave daisies and violets to every one on board, and insisted on their smelling of them, and the flowers that were begrudged that made a shed a flood of suppline abroad that made us shed a flood of sunshine abroad that made glad the hearts of all. To look at the little one admiring them and laughing, and then to think of that old Horsford's Acid Phosphate and his kicking about our trampling down his grass! To be sure, Clay and myself sling the average hoof, but our "gondolas" combined couldn't have done enough harm to warrant such an interference. But a Yank is a Yank, and in closeness the Jews can't compare with him. There are fewer Jews in New England than in any other part of America, and I now know why-among the Yankees they would

starve to death. But to Hecuba. Monday at II:30 A. M. we entered the beautiful harbor of Portland. Robertson arrived by train at twelve, and we Robertson arrived by trailing took the one o'clock local for Mattawamkeag with the accent on the wam—which we reached at 10:30 P. M., having passed on the way Fort at 10:30 P. M., having passed on the way Fort Halifax, an old historical fortification, bullet-scarred in 1754. Joe Manly, Blaine's lieutenant, boarded the train at Augusta and went with us as far as Bangor. After a good night's rest at Mattawamkeag we mounted the stage-coach for Patten, thirty-five miles away, and soon made the acquaintance of Ike Jones, the driver, gray and sun-burned, with the customary category of chestnuts. A few hours' ride over the green hills and through the peaceful valleys dotted with white houses brought us to Mounkus. Here we ate a hearty dinner and lunkus. Here we ate a hearty dinner and changed horses, and had gone a few miles down the road when the driver espied and called our attention to a hedgehog crossing the road about forty yards in front of the horses. heads. The horses came to standstill, and Clav jumped down, revolver in hand, fired several shots and, wounding him, drove the brute into the bushes. Then the doctor had to have a crack at him. Between the two they hred ten shots into his carcase when-he die from lead-poisoning, so the doctor said; but judging from the expression on his face before he gave up the ghost, which was truly Del-sartean, I am inclined to believe he died from disgust and disappointment at the inefficacy of bullets. I suggested to the doctor that the next time he desired to put an animal out of

Just in time for supper we drew up at the hotel at Patten, covered with dust and hungry as wolves. A notice in the office struck me as odd: "Men with calks in their boots will be charged extra. But a plance at the floor explained it. It was covered with holes, like so many fly-specks, made by the spikes in loggers' shoes. These loggers throng the place in hundreds and wear out a flooring every

We left Patten at 7 the next morning in dead axe wagon (so called from its having no springs) and began the most intensely romantic and tough experience that we have ever known—a ride of twenty-two miles to Sebois Farm, through seeming interminable and dense forest—so dense in some places we were obliged to bend over to keep the foliage out of our faces. Oh, for the pen-power of a Nym Crinkle to paint it or the forensic fervor of a Mackaye to relate it! The ride occupied ter hours. The road was simply no road at all merely a trail through the trees; the rocks lie where Nature placed them, and over them we bounded and jolted until our backs fairly ached. The road resembled the bed of a windng mountain stream whose waters were gone And well they told it, with emphatic stresses and thumps at every step. We sang songs and enjoyed ourselves thoroughly, never once los-

ing our tempers, though it rained steadily half the way.

At Sibley's, eleven miles from Patten (a loghouse on the bank of Shinn Pond, with snow-capped Mt. Katahdin in the distance) we at dinner. After dinner Clay (our special artist) made a couple of sketches. At nightfall w emerged from the woods and sighted a clear ing of about 400 acres under cultivation (Se bois Farm) and a homely but cheery looking structure, the house of ira F. Cooper (our host)

and our home during our stay.

"Hello! Well, you've got here at last, eh? We're a rough set o' fellows, but we'll do our best to make you comfortable!" were Mr. Cooper's words as we alighted. He led u the house, where a warm fire welcomed Mr. Cooper is a gentleman of the old Yesterday he got us out bright and early and guided us to a trout stream a mile through the woods, where, inside of a half hour. Clay and the doctor caught twenty pounds of trout, some of which we had for dinner. We felled trees and made a raft, using bark for a flooring, which we christened the Diagnosis. Our awful day's travelling had

not lamed us enough to prevent our enjoying sport within twelve hours of our arrival. Clay says it is the greatest place for fishing he ever struck. The air is fine and exhilarating—there are the control of the contr struck. The air is and said the said the said is no malaria. We are happy as kings, as brown as berries, and the rest of the world car go to—Hoboken every Sunday.

GEOFFREY HAWLEY.

Stage Jewelry.

There are but few things connected with the stage in which so great a progress has been made within the past fifty years than in the manufacture of stage jewels (except perhaps scenery and property armor). Half a century ago stage tinsel was a reality. Kings and princes, queens and princesses, strutted the stage resplendent in spangles-little bits of shining lacquered metal sewed on their clothes. "Diamonds" were generally of impossible size, and of common glass. The steady growth of "realism," the steadler growth of unbridled extravagance, and the still more rapid development of brilliant lighting apparatus, has relegated the tinsel coronet and the spangled tunic to the shades of departed "props" or the hall of the dime museum. Often-we had well nigh said too often-those ladies of the stage whose principal introduction to it has been an imprudent elopement or an astute breach-ofpromise action, appear in real jewelry, and the enormous salaries of the divas of the operation stage enables them to do the like. The ordinary actor, however, is compelled to make a brave show at moderate expense, and in such a way as to bear inspection under the allsearching calcium or electric light. In the more important pieces, such as a crown, a collar or a girdle, the extended knowledge of the public calls for historical correctness; hence the manufacture of stage jewelry has become a branch of the art which differs, principally, from the best workmanship only in the nature of the materials used. Thus, when Bernhardt's beautiful diadem for Theodora and the equally beautiful crown and ear-pendants of the Emperor Justinian, in the same play, were designed by the stage jewelers of the Paris Grand Opera House, the idea and the details were obtained from old Byzantine mosaics and frescoes

When Saint-Saens' opera of Henry VIII. was produced, the same artists (jewelers are entitled to be called artists, frequently of a high order) copied the crown fronts for the characters of Katharine of Arragon and Anne Rolleyn from the contemporary control to Bolevn from the contemporary portraits by Hans Holbein. The crown of Princess Eliza beth worn by Mme. Michel, and now in Modjeska's possession, a very fine specimen, is said to be a copy of the true crown in the English regalia at the Tower of London. Scores of similar instances might be adduced to show how the spread of education and the realistic tendency of public taste has affected this branch of stage equipment. The scientific improvements in the art of glassmaking, and the discovery, or, rather, appreciation of the high refractory power of "paste"—that is, glass containing a large percentage of lead, say in the neighborhood of fifty per cent.—has enabled imitation gems to be produced whose refraction of light is in all respects equal to the diamond. Indeed the diamond can be outlustred. Then the practical application of the cheap and abundant metals, nickel and aluminium, to the production of easily-worked bronzes, undistinguishable by mere inspection from gold and silver, places it in the jeweler's power to rival the most gorgeous gems at prices little more than the cost of his labor and the fee for his taste, though it may be against the art canons of Ruskin to produce what he

would cavil at as "shams."

Recently, when Helen Dauvray was playing
The Love Chase, one of her company employed
Ernest Eblé to make a jeweled snuff-box of
last century style, and wanted it for the following night's performance. The initial step was to make a box quickly. This problem was solved by the purchase of a quarter's worth of cough-drops at the drug-store in an oval tin-box with a hinged lid. This was immediately bronzed as dead or "mat" gold. Round the edge was placed, with soft solder, a rim of aste" diamonds. Then a dea n was drawn for a cross, the arms of which were pear-shaped, for the centre of the top, and which was to be composed of paste rubies, emeralds and diamonds. The art of this design was the brilliant, natural yet crude color contrast of the green and red. The difficulty was to make a just chromatic balance and reduce the crude contrast by the neutral white of the diamond. As this neutral white is really effected by the prisms of the diamond refracting multitudinous points of rainbow color, it required much judg-ment to put just so much diamond as would soften without killing the positive color scheme of the other gems. Soft solder and the blowpipe did the rest, and the result was a truly re-splendent snuff-box fit for an Emperor's "sneeshin." The alchemy of talent, taste and patience by which the humble materials had been so transformed did high credit to the ar-

An amusing consequence of the perfection of imitation gems came within the experience of the late mad King of Bavaria, who had made for one of Wagner's operas a jeweled throne of such magnificence that after the performance he took it into use at one of his own palaces. It was in shape somewhat like a sofa, or divan, of gilt bronze set in imitation stones. with outspread tail, rather larger than life, among a group of grasses and reeds of gilt bronze. The body of the peacock was in blue enamel and the tail of twenty-five feathers composed of small diamonds, rubies, emeralds, topaz and other stones artfully blended in color, and a large sapphire for the eye of the of the throne stood ife-size. "The glitterfeather. At each side other similar peacocks, life-size. ing bauble tempted envious mortals' sense of greed." After the royal madman had pressed his weight upon this princely couch for year, some thieves managed to secrete themselves in the palace, and, supposing the sevennight's work in punching them all out of their inghts work in punching them all out of their sockets, and got away with them. One can imagine that when they went with their booty to trade with the local "Mr. Fagin" and found that they had stolen glass, the expletive richness of the German language was developed enough to raise the hair of Schiller's ghost.



Did anyone ever see a woman, however pretty the Lord had made her, look well in a big-figured gown, no matter what dressmaker made it? I never did. I remember, some years ago, McCreery had a magnificent fabric in his store that was simply stunning, hung up in the window. It was of a lovely, tender, pine-knot smoke color, and the material was the richest satin-faced silk. Scattered with not too bounteous a hand upon its surface were life-size pears of the Duchesse d'Angouleme variety. There might be a peck of 'em to a dress. That most beautiful of women, Adelaide Neilson, tempted fate and bought a frock of it. Mme. Somebody made it up. There was one solid pear on her back, and two whole ones and several sections in the front of the corsage; and it was the most unbecoming dress she ever put on, "It's the hideous big figures and the brightness of the fruit," said she. "I never did see a woman anything but a fright in big, showy figured dress-goods."

Some inexperienced manufacturers of satines this year put on the market a series of furniture patch designs; there were Watteau subjects and mythological prints. I was with a friend when she made a selection. Her taste rather leaned to Venus on a green bank with Cupid, bow, arrow and the rest of his little business hanging over her shoulders, while Vulcan, made up like Jack Studley's Ingomar, blew a red fire with a blue bellows, and Mars, in all the trappings of war, looked at his ammunition in a yellow chariot with purple wheels. I remonstrated, and pointed out how that naked little beggar would cut up and look, made into a waist. "You'll be a butchershop and done with it," said I; "cutlets, joints and rump pieces laid out all over you.' So we decided upon a cerulean blue ground with fleecy clouds and groups of pastoral people dancing on bits of green, shepherds and their crooks and lasses in tuck-ups and flowercrowned hats. True, there were dreadful amputations to be made; legs stuck on from side seams in most unseemly manner; but they had modest green trousers and red stockings on them In one instance the side bias took all the body off a girl and left just a floating head, like the decapitated lady act.

My friend had a parasol made of the stuff, and a pastoral hat to match, and in the completed costume she went to the races. There wasn't a horse on the track warranted as fast as the colors on that satine, and there wasn't a horse entered that proved half as fleet as the hues on my poor friend's dress. They didn', flee-they flew. The greens went first in the sun: the shepherds danced under leafless boughs during the first heat. Then someone whispered to the unhappy girl that the shepherds were dancing on her parasol without their trousers. She folded it instanter.

Any lady believing in Watteau cretonne figured satine should have seen that suit as it came home. Not a cloud in the sky, not a leaf on the trees, not a rag on the shepherds and shepherdesses but stockings and bodices. You see the reds stuck it out, and the browns held their own; and didn't she give it to me. "Frou-Frou, you wretch, if I'd started out with Cupid in undress uniform, I would have been all right. People stand that sort of thing in mythology. You don't expect a dress-suit on Apollo nor trousers on Cupid; but shepherds dressed in stockings and crooks no one can tolerate.

So I am in disgrace as a complete guide to propriety in dress.

One of the prettiest things in screens I think I ever saw Mrs. Nunnemacher (who was the actress Lizzie Webster) made this Spring. She had a frame of hamboo with a standard made. It was about four feet square, and stretched upon it was a sheet of pale-blue plush. Then she cut the flowers and figures from all her Christmas and birthday cards and sewed them on, higgledy-piggledy, with radiating stitches of gold thread. It was very handsome, and is a charming foil for a folding screen she made last winter of four panels of plate-glass on which are painted beautiful designs of flowers. The flowers are painted on the one side, while the other has a black Japan varnish which backs the flowers, except in little oval openings through which peep the faces of her favorite female friends. The four panels are framed in ebony and fastened together with hinges. Every lady can't paint, but every lady can cut out the pretty things on cards and sew them on to plush. So Mrs. Nunnemacher's handsome bamboo screen can be imitated.

One of the newest and prettiest wrinkles in gloves (I don't mean the Bernhardt horrorall wrinkles) is the glove made of French grey kid with all the gores between the fingers of black kid and heavy black stitching on the backs. They are very dressy and have the effect of making the hand slender.

The most economical glove for a shallow purse is an undressed kid of French grey. It will clean and clean till there's hardly room for the dye-house figures to be put inside, and always look fresh and new for one wear at least. It's a notorious fact that a cleaned glove will only survive a little service-it's like a reformation of most all kinds, rather transient, Still, a glove that you can wear half a dozen times, paying ten cents a time, is not a bad friend to make, and treats you about a well as the \$2 pair which when used up is used up.

I saw a couple of costumes from the establishment of Pingat, in Paris, the other day, and suppose they are fair examples of the approaching Fall styles. They are desperately narrow at the bottoms of the skirt and admit of nothing more extensive than the solemnest nipping little walk. No long steps in those circumscribed quarters. The top of the skirt must be wider than the bottom, for the narrow plaiting about the lower edge could never be dragged together over the bustle. They both had wicked bustles-bustles made of steels run in and silk bags of hair jammed in under the steel. No chair seat of ordinary depth would hold that bouffantness and a comfortable amount of wearer. The stickout would occupy the whole thing and leave only the edge of the seat for the female to perch upon, like a hen on the roost.

The sleeves were puffed at the top, and had either cords of fine wire that kept them up There were revers, double ones, that extended to the extreme point of the shoulder, and were provided with small steels that kept them stiffly braced in place. Oh, we are going to be mechanically constructed!

The materials of one robe were black velvet and soft cream-white figured silk; the other was of plain crimson foulard, with oceans of black thantilly lace, about three inches wide, plaited as thickly as for a ruching, and mixed in with it were thousands of those little South Sea beans (bright red with black dot on one side). These were perforated and suspended on a silken black cord for fringe.

FROU-FROU.

### Gossip of the Town.

Estelle Clayton and Isabel Evesson are summering at Tarrytown.

Henry E. Abbey will probably return from abroad about the middle of August. Henry Irving and Ellen Terry will sail from

Southampton for America on Oct. 20. M. W. Tobin, manager of Lilian Olcott. vill spend the Summer at his home, Jackson, Mich.

Rice and Dixey have purchased the comedy of Circus in Town from Ed. Holst, the author. John A. Mackey will star in it.

Gustave Amberg, manager of the Thalia Theatre, sailed for Europe on Saturday last. He will return late in September. By a recent test made at the Casino it was

discovered that the difference in the tempera-ture of the street and the roof-garden was Howard P. Taylor's Snowflake will be pro-

duced in grand spectacular style under the management of Hayden, Dickson and Roberts at Niblo's Garden on Nov. 24.

Richard Mansfield's new comedy, to be produced at the Madison Square Theatre next Monday night, is entitled Monsieur. It is in three acts and was written by Mr. Mansfield In three days.

Manager O. B. Sheppard, of Toronto, and J. Manager O. B. Sheppard, of Toronto, and J. W. Herbert, the comedian, have entered into a contract by which the latter comes under the management of Mr. Sheppard on Sept. I. 1888, for a period of five years. Mr. Herbert will

Herrmann has gone under the management of Hayden, Dickson and Roberts. By the way, Herrmann was squeezed to the tune of a thousand dollars in the Madison Square Pina-fore fiasco, and all his conjuring will not bring

Frank L. Murray has been released by Charles L. Andrews, manager of Michael Stro-goff, to go in advance of Helen Dauvray, Mr. Andrews was loth to part with Mr. Murray, but would not stand in the way of his advancement, and they part with the best wishes for each other. Mr. Murray is a journalist of many years' experience, and Manager Hayden has secured a valuable aid.

Manager Byron Douglas is slowly getting together a strong company for the road tour of The Dominie's Daughter, which opens at the People's Theatre on August 29. Brooklyn, Williamsburg, Newark and Philadelphia will be the September stands. This will be the only play with a Revolutionary-redcoat plot that will be seen on tour next season.

Benj. Maginley opens his Inshavogue season at Hoboken in August. Lillian Billings, who is recovering from a sprained ankle, is re-engaged as leading lady. A number of specialty people have been engaged, including Mr. and Mrs. Bryan O'Lynn, who made quite a hit during the Spring tour, and a vocal quartette. Mr. Maginley, by the way, is very nuch pleased with the recent trial tour of

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General information in regard to the Circuit, railroad

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HENRY GREENWALL.

In the Spring-time New York becomes the Mecca of the out-of town managers. From then until Autumn tints the leaves the influx of managerial visitors makes the theatrical resorts take on a liveliness that smacks of a stock exchange. Among the early comers is Henry Greenwall, whose name has become a theatrical power in Texas, where he has resided for nearly a quarter of a century. In latter-day theatricals Mr. Greenwall may be set down as a pioneer in the Southwest. In paving his way he has not avoided the sharp friction of competition. Holding the theatri cal key to Texas through controlling its principal cities, he gives to patrons of the drama the best the market affords. In the past two or three seasons there has been a revolution in theatrical business in Texas. Manager Greenwall has been a moving factor in this revolu-The State has become coveted ground for the best attractions.

His early life was spent in mercantile and banking business. It was in 1867 that he leased a frame theatre in Galveston, where he managed a stock company for two years, when the house fell a victim to the fire-fiend. But the manager had come to Galveston to stay, and he immediately fitted up the old Turner Hall and finished the season, playing such stars as E. L. Davenport, Charles Fech-ter, Mrs. Rachel Macauley, M. W. Leffingrell, Robert McWade, Zavistowski Sisters and ninick Murray. The season was carried sugh successfully in a house that only paid

through successfully in a house that only paid expenses when completely filled.

In February, 1871, Manager Greenwall opened the new theatre in Galveston now known as the Tremont Openal House. The New Orleans Varieties had just burned down, and this misfortune was his fortune. He opened with School for Scandal and Jennie opened with School for Scandal and Jennie Leatherlungs with the following strong stock: Vining Bowers, A. H. Davenport, T. J. Hind, M. C. Daly, J. A. Burns, Frank Evans, E. A. Eberle, Joseph Gobay, G. A. Mortimer, George Jordan, Jr., Augusta Dargon, Mrs. E. A. Eberle, Mattie Maddern. Emma Cline, Annie Tyson, Frankie McClellan, Mrs. M. C. Daly and Kate Tyson. It was in '71', that Ed. Adams came to Texas, as he said, to find "out that he was to Texas, as he said, to find "out that he was to Texas." that he was an actor." Manager Greenwall ran his stock company until 1873, when the tion system came into vogue. Once or twice he gave up the house on account of se in rent, to which he would not submit. Eventually the apple fell into his lap. Manager Greenwall pluckily fought for a footing in Galveston and gained it. Determined cure the full confidence of theatre-goess he took big risks in the shape of certainties to leading attractions. Sometimes a loser, he was generally a winner. Now his days of "certainties" are over; he is enabled to pick out rinners" nine times in ten-that is, attrac-

During the last two seasons Manager Green-wall has played the greatest attractions in the stry. Stars such as Texas had never we played on the Greenwall rircuit, to the delight of theatre patrons and the profit of all concerned. Space forbids an enumeration of the list, but it included Booth, Barrett, Patti, Robson and Crane, Mrs. Bowers, Clara Morris, Effe Elisler, T. W. Keene, Lotta, Pixley, Clara Louise Kellogg, James O'Neillthese but a few. Leading citizens of Texas, recognizing Manager Greenwall's enterprise, have given him liberal support.

Mr. Greenwall no longer confines his labor to Galveston. He has established the firm of Greenwall and Son, taking the later into equal partnership, and giving him full charge of the house in Galveston. The young man con-ducted it successfully last season. The senior gives most of his attention to the theatre in Dallas. They exclusively manage the theatres in Galveston, Houston and Dallas, and also represent the new \$60,000 opera house in Fort Smith, Ark., and the principal theatres in Little Rock, Hot Springs, Texarkana, San Antonio, Austio, Brenham, Fort Worth, Waco, Sherman, McKinney, Denison, Temple, Beaumont, Paris, Lake Charles, Tyler, Palestine, Shreveport and Marshall. Mr. Greenwall is trying to secure a leading theatre in New Orleans. Should he succeed in his ambition he will make that city his headquarters, and make it the focus of a great circuit. New opera houses, or theatres, are springing up all over Texas and the Southwest-the result of cent years given to that region. The people have been educated up to an appreciation of the very best in the dramatic line. Prices are

no object so long as the attraction pleases Ten dollars were paid for Patti seats, and there was a premium on these. Booth prices were \$3 and \$5. and the premium reached \$12.50. In the past ten or twelve years the theatrical plant in Texas has increased 400 per cent. Some would say this is a low estimate. There are now ten two-night stands in the State, and the best attractions can play from four to six weeks without losing a night.

In appearance Manager Greenwall is a wiry, active, well-preserved man of fitty, bearing himself with the jaunty air of a man half that age. He is of swarthy complexion, with coal-black hair-in most respects a typical Southerner. A smile generally ripples on his face, chasing from his keen eyes to the corners of his mouth-except when he is bent on business, when seriousness throws a shadow over the man, and he settles down to work, calm and imperturbable. Manager Greenwall has the reputation of driving the quickest of bargains, and of signing a contract while other managers are vaguely scanning the prelimin-

### Professional Doings.

-Fay Templeton is spending the Summer at Long -Tillie Shields has been re-engaged for Patti Rosa's

Haboro, O.

Harris' Museum in Cinomason on July 9.

Stor Crowell has engaged Frank O. Ire

season.

-Lawrence Barrett has just organised the Coh Yacht Club at Cohasset.

-Julius Cahn has been engaged by Harry Min spreaent certain of his interests. -James Ryan has been engaged as adve the Adonis company.

George O. Morris arrived in town from Chicago on sday, accompanied by J. W. Ryder. Charles A. Hanlam has been engaged by Harry or as manager of the Golden Giant company.

—There are three weeks of open time at the Fifth Avenue Theatre, beginning August so. —Versar Clarges, late with Rose Coghlan, has been engaged for Clara Morris' support. A son of the late John E. McDonough is a member of Harry Miner's extensive business staff. —Mattic Raris Mattie Earle has been engaged to play leading s in support of Robert L. Downing.

-- Marios Elmore, Fritz Williams and Julia Stuart have been engaged for Dion Boncicault's support.

-- The Baldwin Theatre, San Francisco, was closed on Monday night, owing to the illness of Mrs. Langtry.

wis's company, which opens its season at St. Josepi Mo., Sept. so.

—Daniel Frohman returned to the city and his dutie at the Lyceum on Sunday, after a week's yachting o New Bedford, Mass.

Team-yacht reasures.

The handsome new Hennepin Avenue Theatre, Minneapolia, will be opened by the Booth-Barrett company on Sept. 19.

Lizzie Evans, and not Jennie Yeamans, will open the new Grand Opera House at Fort Smith, Ark. The opening takes place on Oct. 10.

Somman and Landia, the Chicago scenic a: tists, are realisting new scenery for a barre's dozen of new the-

-Kate Claxton's scenery for Sea of Ice, Arrah-na-Pogue, Called Back and other plays is for sale at a sacrifice. Spencer Cone, at the Elks' Club, is her agent.

Louis Hendricks has been engaged by Robert Downing to take the part of the Fighting Gaul, in The Gladiator, played last season by William Muidoon.

—Les Quatres Havanas, a family of French musicians, have been engaged for Sweatnam, Rice and Fagan's Minstrels. They play upon a large number of instruments.

George O. Morris, manager of the Standard Theatre, cago, has booked Patti Rosa, Jennie Yesmans, Pat wey, Shipped by the Light of the Moon, Kellar and a Kendall.

— J. L. Maron has been engaged for Winnett's Pas-sion's Slave company. Layman, "the man of many faces," has been engaged for the same manager's Euro-pean Novelty company.

—Daisy Temple, W. H. Sheldon and M. Cavanagh have been sugaged by Joseph Arthur for the production of his play. The Still Alarm, at the Fourteenth Street Theatre on August sp.

—Roland Reed has just returned from a fishing trip to a Pennsylvania lake with Ben Dilley, the Wilhesburre mine-hout so well known in the profession. Mr. Reed will return to New York next week.

—Branch O'Brien has severed his connection with the Helene Adelle company and returned to the city, Miss Adell contemplates a visit to Canada, whither Mr. O'Brien does not care to drift at this season. —Frazer Coulter and Grace Thorse are playing The World and Silver King in Providence, R. I., it is said, to the largest business of the season. They are supported by several members of the Boston Theatre com-

—R F. McClannin and family have gone to their Summer home at Centreport, L. I. Mr. McClannin goes with Maggie Mitchell again next sesson. He is also engaged for the Windsor Theatre production of Gwynne's Oath.

-Fir Raymond, who is singing in comic opera at chanider's Garden, St. Louis, is receiving flattering stices from the local critics for her work. Her Prince aul in The Grand Duchess has been especially praised a bit of irresistible comedy.

—Mr. and Mrs. Dan McCarthy (Kitty Coleman) are preparing to star in their own play, True Irish Hearts, and therefore their engagement with Beal, Maginley Inshavogue company is off. Mr. and Mrs. McCarthy were a prominent feature in The Ivy Leaf.

honor.

John Whiteley, Katie Putnam's manager, is a recent arrival in the city. Miss Putnam will return to this country about the middle of August. Her season opens on Oct. 6. She will play only her success of last season. Erma the Elf. Matt. L Berry is engaged for advance work.

—Sam Sothern returned to the city from London on Sunday with three trunks full of plays and other papers which the elder Sothern left to his son. Some of these plays will unquestionably be done next Spring at the 1-yccum. The plays represent a large sum of money invested by the late comedian.

—In the entertainment to be presented next season by Sweatnam, Rice and Fagan's Minstrels there will be a new departure is the direction of what Manager Foote calls "spectacular minstrelsy." It will comprise scenic and mechanical effects, some of which have been patented, and a quantity of odd and entirely new acts.

—C. F. Kendall, owner of the Topeka (Kas.) Grand Opera House, and his manager, J. M. Barros, have arrived in the city. Mr. Kendall is acquainting himself with the methods of conducting the theatrical business here in the East. Mr. Barron is showing him around and extending his acquaintance. They will remain

here all the month.

"I closed the season of A Pair of Kids at Dock-stader's with the Fourth of July night performance," said Erra F. Kendall to a Mission reporter. "No money was lost on the engagement, and the first weeks showed quite a little profit. It was useless, however, to try and fight against hot July nights."

try and fight against hot July nights."

—The Grand Opera House, New Orleans, is for rent from May 1, next. Scaled proposals will be received until Nov. 1. H. W. Fairchild, Secretary of the La Variété Association, has the matter in charge. The owners are about to make extensive improvements, including new and modern seats in the orchestra and circle, at their own expense.

—The rights to Clito for this country have been purchased by Kate Forsyth from Wilson Barrett, Henry French acting as agent. Miss Forsyth will play in the tragedy for four weeks at the Baldwin Theatre in September. The piece will be put on with spectacular effects under the directions of Ben Teale, with Eben Plympton in the leading male role.

—Bartley Campbell is reported to be improving rapidly at the Middletown Asylum. He youngest son, Robert, paid him a visit on the 4th of July, and states that he is looking pell, appears happy and is asxious to get away. He imagines he is writing a new play, but asked most rationally about business matters.

Howard P. Taylor's new comedy for Maggie Mitchell

Howard P. Taylor's new comedy for Maggle Mitchell is completed and in the hands of the lady. It is in five acts and is called The Little Sinner. It is a play of New England life. Miss Mitchell will produce it at the opening of her session. The star part is Ruby Beach, a harum-scarum, who, with all her follies, is a good girl at heart. A strong love-story runs through the comedy.

edy.

—The company supporting Charles T. Ellis the coming season, under the management of F. F. Proctor, has been selected with great care, and everything points to a successful tour of the young a ar in Casper the Yodler. At his studio is Hartfor I Samuel Brooker has just completed two of the principal scenes. Charles A. Wing, who will be business manager, is enthusiantic over the princing, which is so varied in color as to vie with the rainbow.

with the rainbow.

—Daniel Frohman is busy booking The Great Pink Pearl in the large cities. He will do the play at the Lyceum and seed it en tour with M. A. Kennedy and the original cast from England Mr. Frohman is in negatiation with a prominent star comedian for the juvenile role. It is not improbable that The Highest Bidder may go on the road without Mr. Sothern, as it is stated that Helen Dauvray adheres to her resolution to keep him idle the coming seases.

—The following people have been engaged to support William Redmund and Mrs. Thomas Barry in a Summer season in Nova Scotia and New Brunswick, opening July is W. M. Fairbanks, J. H. Howland, J. S. Maffitt, Ir., R. H. Barnes, Charles Mortimer, F. F. Webber, F. C. Walton, William Stater, Amelia Watta, Clara Douglass and Hattle Tillson. Frank Torreace is business manager and Frank Redmund treasurer.

—Arthur Rehan's company will open season about

—Arthur Rehan's company will open season about Sept. 5 with a repertoire including Taming of the Shrew, Love in Harness and Nancy and Co. Ted Marks has been engaged as business manager, and among the company already engaged are George Parkes, Harry Hotto, Owen Westford, Charline Weidman and Lisle Leigh. Two leading indica prominent in the profession are now being negotiated with. The srason of thirty weeks has been booked almos, entirely in week

stands.

A Great Wrong, in which J. B. Studiey is preparmg to star, is a dramatization of "His Natural Life," a
lovel from the pen of the late Marcus Clark, of Ausralia. It thrillingly depicts the horrors of penal serritude. John A. Stevens dramatized the book, and, if
memory serves, first produced the play in San Franrisco, two or three years ago, under the title of Convict
No. 1800. Later it was produced at the People's Theatter in this cry. A dramatization has been or is being
prepared for the Australian stage.

—Although business continues excellent with Bristol's Equescurriculum, the season will close at Bath, Me., on July 9, and a needed rest of six w eks be taken. Messrs. Bristol and Patrick have travelled far and worked hard, and will enjoy their well-carned rest; although they will so the idle all of the six weeks, as they will apend some of the time in getting up new features for their already popular show. The Equecurriculum has become a household word, but next season it will be seen in such improved shape that it will be more than ever a drawing-card—it that were possible.

at I ony Pastor's Theatre on Thursday night, Bijah Frisbie, H. Wayne Ellis' Yankee comedy, was untimely cut off. J. B. Brown, the leading man, refused to go on unless a half week's salary was paid him. Mr. Sanderson offered him one night's pay, but Brown's ginger was up, and he would have whole, half or none. Manager Sanderson safly rang down the curtain, refunded money, and dismissed the audience. There was a grim smile of triumph on Mr. Brown's countenance; but Mr. Ellis thinks he can dispel it by bringing suit against him for something or other, as he had n t reached the theatre until after the audience was dismissed, and 'e feels that there is reason for the wrath that is in him, J. W. Jennings, who was starred as Frisble, says he had no interest in the piece other than to do his utmost to make it a go and get a week's salary along with the rest.

rest.

—Jennie Kimball is likely to have a lawsuit with John J. Braham, who wrote some music for the burlesque Arcadia. Miss Kimball brught the burlesque from William Gill, the author, and then expended several thou sand dollars in sew scenery and coatumes and in strengthening the company. Mr. Braham wrote music for the original production, and this is the bose of contention. Mus Kimball claims that the purchase money covered everything, music and all. Mr. Braham says the music belongs to him, and that he ought to be paid something for it. Miss Kimball's claim is supported by Messra Miles, Barton and Gill, who say that Mr. Braham was simply the musical conductor of the original productions in New York and Boston, and did the work solely as an employe. Miss Kimball looks upon Braham's threatened aut as "bluft" that the great success of Arcadia at the Boston Museum has made him envious, and he takes this means to raise a little money, Much of the original music has been substituted by that of Thedore Bendix, Miss Kimball's potential or the original music has been substituted by that of Thedore Bendix, Miss Kimball's potential to crowd the Museum.

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Both theatres will maintain the same scale of prices—viz: \$1.25, \$1, 7.5, 500. 350., 250., 150. and will hold at these figures \$001 and \$1,170, respectively, their capacity being as follows: Hennepin Avenue Theatre, 2,000; Murray Opera House, 2,500. At these figures and according to this scale, the management feel confident of reaching all classes of theatre-goers and establishing a clientele that will slways give remunerative returns at the box office.

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The Hennepin Avenue Theatre will be personally managed by MR. F. P. WEADON and the Murray Opera House by MR. J. M. WOOD.

Mr. J. M. Wood, whose reputation is known as an eminent theatrical architect, has designed and is personally superintending the con-truction of the theatres, and being financially interested in these properties, is sparing no pains to make them gems.

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Apropos of the theatre proper: It has a frontage of seventy-five feet and built of Anderson red pressed brick, with terra cotta trimmings, of chaste and airy architecture. The main entrance is the centre of the building, on the ground floor, and is thisty feet in width and thirty-five feet deep, finished in reli f work, red wood and Tennessee marble. Antique doors prevail throughout. The gallery entrance and balcomy exit are right and left of this grand entrance. The entrance leads into a magnificent fover, ou the right and left of which, respectively, are music-rooms and parlors and a gentlemen's smoking-room. The foyer is decorated in the most elaborate manner possible; mirror doors and velour curtains cutting off neise and drafts. The anditorium is seated with embossed leather chairs, and two feet eight inches has been allowed between rows, thus enabling the auditors to reach seats without disturbing other occupants. Open loges sweeping through the center of the house and six lower proscenium boxes complete the arrangement. The same number of upper proscenium boxes and loges are arranged in like manner in the balcony. The proscenium arch and sounding board is built of open iron and wood work and the architectural designs filled with cathedral glass jewels, backed by lights, the whole effect being, when the home is lighted, to present a jeweled frame. The stage is ample. The proscenium arch and sounding the superior of the distance is sixty-eight feet; between fly galleries thirty-five feet; depth of stage forty-one feet. A full set of scenery from the studios of Souman and Laodiu is in the grooves and scene room. The design is basted by steam and it by the Mather Iscandescent Electric Lights. Free check rooms and complete service will be maintained and every

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will be thirty rest wise and will lead into an open court or art gailery. This gallery will open into the foyers, From the gailery, on one side, a broad stairway will lead to a gentlemen's smoking room, and on the other to a ladies' music room. The house will seat s,soo peo-The ans, and two own, thus ple. The designalisation be Oriental, or to speak more own, thus instarbing oney, the sum boxes for upper like manning of upper like a number of Parisian boxes, which open from the foyer. Is all there will be about soo box seats. The stage will be forty-one feet deep from the curtain like, fit y feet between the fly galleys and seventy-two feet from the batage to the rigging jofts. The drop-curtains will be between the fly galleys and seventy-two feet from the batage to the rigging jofts. The drop-curtains will be made by which the doors for exit may be thrown open automatically. The Murray Opera House will be one of the heast west of New York. It will be opened Oct. st, in connection with the opening of the Hennepin Avenue Opera thouse in Minneapolis. The same service mentioned in the house.

The population of St. Paul has now reached 150,000 and Minneapolis turns the post at 171,000. The population of both cities is continually increasing, and the later-State Commerce bill has not, nor will, affect business in the Northwest.

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